

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2404.

SATURDAY, NOVEMBER 22, 1873.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

India Office, 27th Sept. 1871.

BY ORDER of the SECRETARY OF STATE
for INDIA in COUNCIL

NOTICE is HEREBY GIVEN, that Appointments to the Indian Public Works Department of Assistant-Engineer, Second Grade, Salary Rs. 4,300 (about £200.) per annum, will be available in 1874, for such Candidates as may be found duly qualified.

For further particulars apply, by letter only, to the Secretary, Public Works Department, India Office, N. W.

JUNIOR ATHENÆUM CLUB.—The Committee desire to receive, not later than 5th December next, APPLICATIONS, in writing, from Gentlemen willing to undertake the OFFICE of SECRETARY to the Club, at a Salary of £300. per annum. Printed particulars of the duties may be obtained at the Club-House, 11a, Piccadilly. Only copies of Testimonials to be sent.

ANTHROPOLOGICAL INSTITUTE of GREAT
BRITAIN and IRELAND,

4, ST. MARTIN'S-PLACE, Trafalgar-square.

Papers to be read on TUESDAY, 23rd November, at 8 P.M.
1. Report on Anthropology at the Bradford Meeting of the British Association. By F. W. Rudler, Esq., F.G.S. 2. An Account of the Hitherto Unpublished Species of the Genus *Macacus* (Macaque) inhabiting the Hindu Kush. By Dr. G. W. Leitner, M.A. 3. On Hieroglyphics from Easter Island. By J. Park Harrison, Esq., M.A. J. FRED. COLLINGWOOD, Secretary.

INSTITUTE of ACTUARIES.—ANNUAL
EXAMINATIONS in LONDON.

NOTICE is HEREBY GIVEN that the FIRST, SECOND, and
THIRD VENUES of the EXAMINATIONS of the Institute
will be held on SATURDAY, the 20th December, at the Rooms of the
INSTITUTE, 12, St. James's-square, S.W., at 10 o'clock precisely.

Candidates must give fourteen days' notice of their intention to
present themselves for Examination, and pay a Fee of One Guinea,
which will be returned in the event of their failing to pass the
Examination.

All Candidates must have paid their Subscriptions prior to the day
of Examination.

A syllabus of the Examinations may be obtained at the Rooms of the
Institute.

By order of the Council.

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E. A. NEWTON, } Secs.

13, St. James's-square, S.W., 10th Nov. 1873.

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WILL CLOSE SATURDAY, Nov. 29.—NINTH
ANNUAL EXHIBITION of WATER-COLOUR DRAW-
INGS, by BRITISH and FOREIGN ARTISTS, is NOW OPEN, at
T. MCLEAN'S NEW GALLERY, 7, Haymarket.

CRYSTAL PALACE.—PARTICULAR ATTRACTIONS
THIS DAY and NEXT WEEK.

SATURDAY November 21.—Eighth Saturday Concert.

MONDAY.—Chrysanthemum and Winter Flower Exhibition opens.

TUESDAY.—Opera—*Don Giovanni*.

WEDNESDAY.—Instrumental Concert.

THURSDAY.—*La Bohème*, *Lucrèce Borgia*.—Pauer's Lecture on Haydn

and Mozart, at 8.

SATURDAY.—Ninth Saturday Concert.—London Rifles Brigade Prize

Distribution.

Admission, Monday to Friday, One Shilling; Saturdays, Half-a-Crown; or by Guineas Season Ticket.

OPEN SCHOLARSHIP in NATURAL
SCIENCE.—About the end of JANUARY, 1874, there will be an
ELECTION to the SCHOLARSHIP at Exeter College, Oxford, the
Candidates for which will be examined in Biology, Chemistry, and
Physics. Candidates are not expected to exhibit Special Knowledge of
more than one of these subjects, but will be examined in the
Candidate who excels in Biology or one of its Branches. The Candidate
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N.B. There is no limit of age disqualifying Candidates for this
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The ensuing Term will COMMENCE on THURSDAY, the 22nd
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For particulars apply to the Head Master or the Secretary, Major
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CAMBRIDGE EXAMINATION for WOMEN,
JUNE, 1874.—LOCAL SCHOLARSHIPS for the London Centre,
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See, Miss DAVIES, Girton College, Cambridge.

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SATURDAY, NOVEMBER 22, 1873.

LITERATURE

Archibald Constable and his Literary Correspondents. A Memorial, by his Son, Thomas Constable. 3 vols. (Edinburgh, Edmonston & Douglas.)

THE Edinburgh publisher, Archibald Constable, whose name used to look so pleasant on a new work "by the Author of 'Waverley,'" and whose handsome, manly, intelligent, and sympathetic face looks still more pleasant in the frontispiece to these sixteen hundred pages, called "A Memorial," was one of those honest, shrewd, persevering men who may be found here and there in every country, but who are more often to be found among Scotchmen than in any other community in the world.

Archibald Constable was born in Fifeshire nearly a hundred years ago (1774). He might have been, like his father, a well-to-do farmer and a better-to-do factor (or land-steward), but he chose to be a bookbinder, and he was allowed to follow the bent of his inclination. He was duly apprenticed, and before his time was out had duly "fallen desperately in love with a young lady." In the too brief autobiography which prefaces the "Memorial," this love-passage is the prettiest episode of all. With this young lady, Archibald fell extremely early in love; but, he says, "I did not enjoy an opportunity of becoming personally acquainted till after some years of a most sincere and passionate attachment." And yet the pair married when the bridegroom was barely one-and-twenty! Throughout the period of the young Scotchman's silent love, the thought that the object of his affections might one day become his wife had the most healthy influence on his character and conduct. It was in 1794 that the personal acquaintance was formed, and what followed was done after honest fashion. There was no preliminary asking of paternal permission. The young couple first understood each other, and then, says the lover, "I announced by letters to her father the resolution we had formed." The father blessed the children, who were married in 1795; and Constable always looked on the day he wedded with Mary Willison as the happiest day of his eventful life. The lady's father, a printer, helped his son-in-law at starting in life; and, says Constable, with frank simplicity, "The result of his kind office has, I trust, not been without some advantage to the public." The enfranchised apprentice soon established himself in business "at the Cross," in Edinburgh. Over his shop was written "Scarce Old Books," and jealous fellow-tradesmen interpreted the legend as signifying "Scarce o' books"!

Constable cared not for idle unenterprising wits. He devoted his whole energies to business, and he "was specially ambitious to pick up curious and valuable works relative to the history and literature of Scotland." This ambition was gratified, and it made of Constable's shop the meeting-place of the most intellectual men of the time. Among them was the Rev. Dr. Hugh Blair; and when they remember the grave teaching of Blair's sermons, some persons may be surprised to find that the minister's own favourite read-

ing for "amusement" was "novels and romances." But then Blair was a "Moderate" of the pre-Chalmerian era.

In 1802, Constable was selected by the projectors of the new periodical, the *Edinburgh Review*, to be its publisher. This is not to be considered the turning of the tide towards "flood" which led to fortune. At the period in question Constable had outstript all competitors, and was at the head of Edinburgh publishers. Soon there was associated with him Alexander Gibson Hunter, whose business letters to Constable, when the latter was absent on professional matters in London and elsewhere, were varied by such records as the following:—"Our turtle dinner turned out admirably well. . . . I cut a most distinguished figure; ate seven plates of calipash and two of calippe, besides about three of the fins. We had four kinds of madeira and claret, till half-past eleven." In another letter, the mighty Hunter writes of Mr. Longman, who was temporarily knocked up by Edinburgh life—"These Englishers will never do in our country. They eat a great deal too much and drink too little; the consequence is, their stomachs give way, and they are knocked-up of course." What used to be done "in our country," is not badly illustrated in the following incidents:—

"The story is known to many, of the Forfar laird, who, in returning on horseback from a convivial party, heard himself fall into the ford that he was crossing, and called out to his servant, 'John, what was that played *plash*?' and who, on another similar occasion, when his hat and wig had been blown off, indignantly refused the latter when it was restored to him, exclaiming, 'John, this is no *my* wig; this is a *wat* wig!' until John rejoined, 'There's nae wale o' wigs in Pitmossie muir!' and induced him to resume the dripping covering. It is told of the same worthy, that once when so far *gone* that he could go no further, his hosts, in order to satisfy an uncontrollable homeward instinct, placed him, whip in hand, upon a stone wall, with the faithful John behind him, who, after a sufficient time had passed, assisted his master to dismount, and led him off unconscious, to sleep away the effects of his carouse in a strange apartment."

Hunter's letters, at home or on business travels, never omit to record the drinking bouts. He sneers at old Lindley Murray (visited in Yorkshire) for giving a copy of his 'Power of Religion' when "the power of a pint of claret or a bottle or two of the *rose*" would have been preferred. At another English house he was better satisfied, "had a famous *crack*, and came home decently about eleven, quite sober." The taste of the Scotch seems to have been considered in the kitchen and coffee-house combined "in the garret" of the House of Commons. Hunter notices Maule, Skene, and Major Ramsay eating the steaks cooked in their presence, "and drinking a bottle of claret—kept for the Scots members." He was also naturally affected by an incident at a dinner at Johnson's, the publisher, in St. Paul's Churchyard, at which Fuseli, Bonny-castle, the mathematician, a few others, and two of the shopmen, were present. Fuseli is set down as the most conceited and self-sufficient quiz ever seen. "The two shopmen, poor devils, would not take wine, although I asked them. They even sat a considerable time after dinner, and drank nothing but table-beer—a brutal specimen of the London practice!" How drink could go

hand in hand with duty, as it seems to have done in those days, is scarcely to be explained. The Scottish tipplers were, however, cautious. When port heated them, they cooled their throats with claret, and they sent both gently over the palate, so that not a drop was lost to the sense of taste. There is a significant rebuke of "the horrible guzzling of the Londoners, and no drinking." It was not the quantity they were blamed for (the Scotch drank more), but the manner of imbibing it. There was as much difference between the Scotch and the Londoners as there is between the epicure and the glutton. A Scotch minister is, in one of these chapters, given up, as in a reprobate condition, for abandoning himself to censurable swallowing of toddy. He was not nice in his cups. Constable's partner, moreover, abhorred the English dinners of fifty years ago. "I am completely satisfied," he says, "that the English people have no proper genius or turn for that sort of thing, as we have in Scotland." There was, however, in those days, not only a good dinner, but "good drink," to be had by Scotchmen at the British Coffee-House, Cockspur Street—a house of call, from long previous time, for Scotchmen. The house stands unchanged in appearance, and it has a true William-the-Third look about it; but it has long ceased to be a Scotch house. In former days the heads, or representatives of the heads of the Edinburgh house invited there the Londoners with whom they had business transactions, and usually combined business with costly eating and drinking. It was found that occasional great extravagance was prudential on the part of the men of business.

Archibald Constable himself almost disappears in the crowd of these men of business by whom he is surrounded, or from whom he receives letters on subjects relating to his vocation. Whole chapters are sometimes given to biographical sketches of these individuals, and the book accordingly contains the lives of many persons besides that of the great Edinburgh publisher. They are all worth knowing, especially the self-made men. We look with reverence on such men as Leyden and Alexander Murray, who were originally shepherd boys, and who had no school-training till after they were nine years old. In one of his letters, Murray tells Constable that "when Bruce erected a temporary observatory" near his house, on an eminence, the country people said:—"G— preserve us! The Laird's gaen mad! He sits up a' nicht keekin' at the starris!" And Murray adds, "One cannot help drawing a parallel between the savages of Abyssinia and Stirlingshire." In a letter from Constable to Murray (1806) there is this amusing reference to Brougham:—"Mr. Brougham has been very active . . . in circulating a report about the *Edinburgh Review* being to be given up; and I believe . . . he would not dislike that it should fall, whenever the 10/- 10s. a sheet is no longer an object to him." Murray, quite as practical a man as Constable, writes, at the close of the above year, affirming the certainty of England and the French Empire coming to friendly relations, a circumstance, he adds, which might lead Constable, on literary research, to Paris. Meanwhile, he cautions the publisher not to put forth any books written in coarse and

mendacious spirit against Napoleon, such as abounded at the time. "Besides," says Murray, "he shooers people that write against him, and, even if he did not, they ought to be shot for such absurd stuff." From such letters as pass between Constable and Alexander Murray it is a "descent" to have to go through the details of the business transactions of the former with Longman and John Murray in London, valuable as these details are as part of the history of contemporary bibliography and literature. Why the house established by Constable, in London, was not a success, is clearly seen in one of Alexander Murray's truthful remarks:—"If you had been personally in London instead of Edinburgh, I am satisfied that your London concern would have prospered. A few raw lads put at the head of affairs change the case entirely." From trade records and chronicling of the authors and literature of Scotland, we confess our readiness to turn aside to traits of old Scotch character. One of these we find in an octogenarian, Mr. George Paton, on whose behalf Constable wrote to the Duke of Roxburgh. Paton in his younger days came to grief through neglecting the monition of Solomon, that he who goes surely for a friend shall smart for it. Friends got him a post in the Customs, 30*l.* a year! and upon that sum he supported himself and two aged parents! In course of long years he was made rich on 30*l.* a year, out of which he saved 200*l.* as a solace for his old age, but lost the whole of it by the failure of a bank. Constable recommended this self-denying hero to the Duke of Roxburgh's charity, and alluded to the library of British Antiquities which Paton had contrived to get together book by book, each volume symbolizing much fasting on the part of the proprietor. But the book-collecting Duke, who would give hundreds of pounds for an old ballad, replied, "I believe Mr. Paton to be a very worthy man, but . . . I really cannot be of the use to him you wish me to be." Dr. Duncan Forbes had a way of collecting books that was not like honest Paton's. He simply stole those he wanted, or, as Mr. Thomas Constable daintily puts it, "he regarded the appropriation of books . . . as a justifiable spoiling of the Philistine." On one occasion he complained to Archibald Constable that his library had been plundered during his absence from home. "Ah, Doctor!" was the rejoinder, "if we all had our own, your library would be still smaller!" Dr. Duncan Forbes was not the only visitor at the Cross whose conscience was debauched by the sight of a coveted book. An anonymous individual is noticed, of whom the author says, "that whenever he appeared my father received this warning, 'The gentleman with the brown great-coat is in the gallery.'" Other men who were connected with Constable figure unpleasantly among honest colleagues. One of these was John Pinkerton, that "Ishmael among archaeologists," whose moral standard was pitched at the lowest level. He not only suppressed but misquoted authorities, had as much audacity as mendacity, passed off a modern ballad for a genuine antique, and, in his Preface to his "Dissertation on the Scythians or Goths," had the cool impudence to remark that "In Germany or Scandinavia, if an author were to quote falsely he would go

near to bear the character of a scoundrel or a liar." Mr. T. Constable's comment on this is that Pinkerton "must have presumed too confidently on the greater lenity of his countrymen in estimating his own productions." Pinkerton must have been odious in the eyes of publishers, yet not more so than the Earl of Buchan was in the eyes of an editor to whom he would send his limping verses. How such presumption would now be met we need not say. Constable and the editor of the *Scots Magazine*, in 1802, took their own way with a farrago of verse which my lord sent to that periodical. They would not disoblige so great a man, and yet they would save their own honour. They did not insert the contribution in the elevated poetical department, "but placed it alone amid the prose, stating that, from respect to Lord Buchan, they had 'assigned it a conspicuous place in their Miscellany, distinct from the mass of vulgar poetry.'"

But the above, and numerous other literary incidents and sketches of the lives of eminent men, yield in interest to the illustrations of home life and of the family circle gathered round the publisher and his admirable wife. The most striking figure here is "Auntie Jean," Mrs. Constable's maiden sister, who is as good as the best of novel heroines with whom we are acquainted. In her youth and beauty, circumstances led her, Calvinist as she was, to be consigned to a convent in Picardy for her education. From this she escaped in disguise, when war broke out, carrying with her a little box of bonbons, the offering of a loving and "well-loed" young French gentleman. Having consumed the sweetmeats, she found a ring at the bottom of the box, an expression of hope on the part of the swain who had deposited it. The girl was well content to listen to the suit; but those were not times in which British parents would entrust the happiness of their daughters to the Gaul, and they were the times in which daughters honoured their fathers and mothers, and would rather cherish a silent sorrow than disobey their parents. So, good and fair Auntie Jean put her lover's ring on her finger, and gave ear to no other wooer. She became, as such women often are, the good genius of the family, a true human angel in the house. Slightly eccentric, her utterances were often worthy of record. Mr. Constable notices the following, addressed to himself, through the aunt's maid, when the good deaf old lady was dying.—"Ann," she said, "if I should be spared to be taken away, I hope my nephew will get the doctor to open my head, and see if anything can be done for my hearing." The "gentle mind," says the nephew, "had already begun to waver." We confess we leave the home circle with regret, to be introduced to groups of literary men and literary women, even though Jeffrey himself, the editor of the *Edinburgh*, be among them. Assuredly, he enjoys an eminent, honourable, and well-merited place of distinction among the distinguished. Jeffrey was the very prince of editors. He never ruffled the susceptibilities or disturbed the honest self-respect of a writer in the *Review*. He could perform a disagreeable duty in a fashion to make it appear almost agreeable to the patient. One incident alone will suffice to show the metal of which Jeffrey was made. Through unintentional neglect, he had omitted

to let the proprietors of the *Review* know the amount of honorarium due to a certain contributor. After discovering the omission, the honorarium was not only forwarded with graceful apology, but with an additional ten guineas of Jeffrey's own, but sent as the proprietors'. "I mult myself in this fine," wrote Jeffrey to Constable . . . "I deserve this for my negligence, and, besides, it is right that the *Review* and its management should not be liable to the imputation of shabbiness—even from the shabby." Parting from Jeffrey, we are once more surrounded by scholars, writers, and booksellers. The contrasts are strongly marked, as when we have, on one hand, the Quaker poet, Bernard Barton, who mourned the fate that bound him to a bank desk, going on making figures till death made a cypher of him! and, on the other hand, is the flashy publisher, Sir Richard Phillips, who, resolved not to pass for a cypher even after death, wrote his own epitaph, and, among a score of other fine things said of himself, set down that "as a son, husband, father, and friend, he was worthy of imitation, and left a mourning family little to inherit except a good name." Pleasanter altogether than either of them was Dr. Kitchiner, one of Constable's army of "authors." "Though a doctor," we are told, "he had no faith in medicine." It would be more correct to say that "because he was a doctor he had no faith in the way people chose to take medicine." Here is as good a bit of advice gratis as ever was given by an upright, sensible physician. It is from a letter to Constable, March, 1822:—

"I assure you I am quite uncomfortable that you still persist in tampering with us doctors! What does a man want with medicine who can ride ten miles without fatigue, eat plain food with an excellent appetite, has every domestic comfort to render the evenings delightful, and can sleep soundly from ten o'clock at night till four in the morning—ay, and all this in spite of the pains he takes to annoy his good and well-behaving stomach with *squilles*, &c.? . . . You have a fulness in your head—and in your heart, forsooth,—well, nobody can deny that: the former is as full of good sense, and the latter of good nature, as any man's in Christendom. . . . You are enjoying actually better health than almost any man of forty-five can boast, and will long continue to do so—if you do not undermine your excellent constitution by everlasting bothering it with physic. I am ready to swear this before my Lord Mayor and the Court of Aldermen."

There was as much generosity in the above as in Capt. Basil Hall, when Constable was in difficulty, making the publisher a present of the copyright of the three volumes of his *voyages*. "It is," says Constable, "the most handsome thing I ever experienced."

The last volume of this elaborate and interesting history is almost an independent work. It contains the record of the connexion between Walter Scott, the Ballantynes, and the publishing house of Constable. It is partly written as a son's vindication of his father's character, his honour, and his name; and the son—we can say it with the greatest satisfaction—is successful. No blame is cast on Scott, for Scott was blameless; no reproof is cast on Ballantyne; the person chiefly censured is Lockhart, who is accused of misrepresenting circumstances. The story of the *Waverley Novels* is here told, from first to nearly the last; from their burst of triumph

down to the ruin of that publishing firm of Constable's, which had once seemed a tower of strength, proof against all assaults, but which went down (as a gallant but unfortunate ship goes down, with her flag unstruck) in the "panic" of 1826. Those who are curious in the history of that publishing time, will find it all here. For our own part, we leave the record of triumphs, sorrows, speculations, bills, ledgers, endorsements, and so forth, to those who will follow it. We prefer to give some of the incidents as illustrations of the men and the times. And first, as an illustration of the certain fact that many a good book has been spoiled by a publisher giving it an ineffective title, in spite of the author, it may be here noticed that Constable proposed that 'The Abbot' should be called 'The Nunnery.' Scott replied:—"The only objection . . . is that there is neither Nun nor Nunnery mentioned in the affair from beginning to end. I remember Harry Siddons wrote a novel, which he sold to Mr. Lane, of the Minerva Press, who . . . new-christened it 'The Mysterious Bridal.' 'Saar,' as poor Harry used to say, 'there was neither mystery nor bridal in my poor book. . . . I took my own book, Saar, out of a circulating library for some new reading to Mrs. Siddons, and never found it out till I was far in the first volume.' " As Scott's novels appeared Constable sent a copy to Sydney Smith, who returned thanks and criticism. When 'The Pirate' was published, Smith disapproved of Norna as a sort of hash-up of Meg Merrilies. He prayed for no more of Meg or Dominic Sampson, adding "All human themes have an end (except Taxation)." In those days, the volumes published in Edinburgh were sent by sea to London. Constable writes of the Ocean smack arriving in the Thames on a Sunday night, with bales of 'The Fortunes of Nigel' aboard:—"The bales were got out by one on Monday morning, and before half-past ten o'clock seven thousand copies had been despatched from 90, Cheapside." When, at a later period, Walter Scott was a partner in the trade and a sharer in the crash, he showed himself a true hero. He writes on this loss of fortune: "I feel quite composed and determined to labour. There is no remedy." And, later, again to Constable: "Be my loss lighter or heavier, I will bear it manfully. 'Woodstock' will be on the counter in a month, and you shall see that neither frost nor foul weather shall abate the spirit of . . . Walter Scott." In giving details of the catastrophe, Lockhart is charged with omitting some passages in Scott's Diary, and slightly altering others, thereby creating an impression that Scott and his publishers were on less friendly terms than was really the case. For instance, Scott wrote: "Bade Constable and Cadell farewell, and had a brisk walk with them, which enables me to face the desolation here with more spirit." Mr. Lockhart, for "a brisk walk with them," gives, in the 'Life,' "a brisk walk home," without notice of companions. We pass on, however, to Scott's 'Life of Napoleon,' and may notice the following singular passage in a letter to Constable, from Mrs. Campbell:—

"If, as we hear, Sir Walter Scott is writing the History of Buonaparte, you may tell him that the late Sir Charles Stuart (of Bute) told me that when he commanded our army in Corsica, Buonaparte

wished to come into our service. I asked what rank he expected; he said he believed he would have accepted a Lt.-Colonelcy. This is a fact that I know has been doubted, but you see Sir C. Stuart's authority is decisive."

The end soon came to publisher and author. In order to maintain the reputation of the latter, which needed no championship, Lockhart branded the Ballantynes as unprincipled adventurers, and ultimately sacrificed Constable & Co. to the same cause. The publisher's son has amply shown that Lockhart's zeal drove him into error. Constable himself was fully justified, as he lay on his dying bed, in saying to this son, in whose arms he may be said to have passed away, that he left him a poor man, indeed, but possessing a name which might be of advantage to him in the battle of life. The name *has* proved of value to Archibald Constable's sons, as we see by the imprint at the close of each volume:—"Printed by T. & A. Constable, Printers to Her Majesty, at the Edinburgh University Press."

BUSH FIGHTING.

Sikhim, with Hints on Mountain and Jungle Warfare. By Col. J. C. Gawler, F.R.G.S. (Stanford.)

The chief object of Col. Gawler in writing this little book is to do justice to the troops who, under his command, brought the Sikhim Rajah to reason in 1861, and who, he thinks, are as much entitled to a medal as the soldiers who have been decorated for several other petty campaigns in which very little more blood was shed, and in which the physical difficulties were much less. A perusal of the work before us has convinced us that the Sikhim force has not been handsomely treated. The expedition was marked by skill, energy, and fertility of resource on the part of the commander, and by discipline and endurance on that of the officers and men, whom he led into a mountainous, wooded, and almost unknown district. Sir Charles Napier, when a similar expedition was in contemplation in 1849, declared that Sikhim was impracticable for British troops. Col. Gawler proved that this opinion was incorrect, yet, although his services and those of his force were highly commended by the Government of India, the only person connected with the expedition who received any reward was a single staff officer. It is not, however, our intention to examine in detail the Sikhim campaign, now almost forgotten, but rather to touch on that part of the book which relates to bush fighting generally, a subject which at the present moment is one of the highest interest. It is singular, considering how many bush campaigns the British army has been engaged in, that we possess no book in which that branch of the art of war is treated of. It is of inferior dignity to those grand operations which form texts for our military lecturers and writers, yet no British soldier can be said to be thoroughly master of his profession unless he is skilled in the art of fighting savages in their own wild countries. We hail, therefore, with pleasure the publication of a few remarks on this subject by one who from his experience at the Cape and in Sikhim is thoroughly qualified for the task. Our only regret is that he has not given to the world a monograph on the subject. It is, unfortun-

ately, a common idea that disciplined soldiers are almost certain to be worsted, and to suffer largely, when they engage savages in their natural fastnesses, and the idea has too often insured the fulfilment of the predictions of the prophets of evil, yet the successes of some officers at the Cape, in New Zealand, and in India, prove the contrary. The fact is, bush and hill fighting is a special business, requiring special study and training, and all officers would do well to study Marshal Bugeaud, Col. Gawler, Sir Charles Napier, and the records of our African, New Zealand, Bhootan, Looshai, and North-West of India frontier campaigns. Col. Gawler observes:—

"The ability of the British soldier to cope with the savage, or an uncivilized enemy in the bush, is always liable to be questioned by some who are either inexperienced, or have not thoroughly tried it; and in engaging in this style of warfare, regiments who are new to it are confronted with circumstances so novel, that they often purchase their experience dearly, unless they are first sent in company with older hands, or are possessed of an inventive commanding officer, who is animated with the will to do and the soul to dare."

When the Kaffir war of 1850-3 broke out, Sir William Eyre's intention of making his men follow the enemy into the bush was strongly combated by many officers of experience. He, however, persisted and succeeded, his argument being, "If the well-armed, well-shod, disciplined, and well-fed British soldier is not a match for a savage anywhere in the bush or out of it, the sooner we give up the country the better." The fact is, the prowess of the savage has always been overrated. The British soldier is generally superior to him in muscular strength; and when in good training, little, if at all, inferior in endurance and activity. The British soldier possesses, moreover, the immense advantage of better arms, and of those habits of obedience to his commanders, and of acting in concert with his comrades, which are nowhere of greater importance than where the nature of the country necessitates fighting in loose order. A foolish notion has got abroad that untrained warriors are better adapted to skirmishing than are regular troops. This is a great mistake, with, however, a substratum of truth in it. Troops who have never been manœuvred save on the level parade-ground are, of course, at a disadvantage when called upon to act in a hilly or bush-covered country; but then the training of soldiers ought not to be confined to the level parade-ground. Even, however, troops who have always been in the habit of acting in regular order, and in large masses, possess in discipline an element of strength which soon makes itself manifest when a little experience has been superadded. To send, however, soldiers straight from the long valley at Aldershot into an African bush is foolish. Col. Gawler says:—

"In bush fighting, as in all other, the considerations are moral and physical. A savage prefers the bush, because he would rather not meet his foe in the open. To induce him to fight, it is a *sine quid non* that he should have large odds of some description on his side, and this he generally tries to effect by being in concealment himself while his foe is exposed. His fondest wishes are, therefore, thoroughly gratified by any officer who, when attacked, keeps his men outside the bush. But if the officer turns the discipline of his men to account, and dashes with them into the bush, the necessary fighting odds of the savage

are at once reduced, and the soldier is every moment on more even terms with him, to try him at close quarters if he will stand, which he never does."

Speaking of the advantage of discipline, Col. Gawler remarks:—"Even superior numbers of savages will run, for they lack that dependence on one another which discipline bestows." As to physical considerations, Col. Gawler says:—

"It is a mistake to suppose that a savage can run like a rabbit through miles of underwood as thick as a quickset hedge. He will hide himself in such from pursuit, or he will, if the chance be given him, waylay you with great sense and judgment from behind a narrow strip of almost impenetrable thicket; but he has crept there from some neighbouring path, and a general dash at it soon reveals some practicable holes, as well as where it terminates, and the savages run by the clearest route to avoid being caught in their own trap."

With regard to the relative ability of the clothed or unclothed man to make his way through the bush, the author states, as the result of his experience at the Cape, that "the unshod and half-clad savage has a very great dislike to leaving the foot-path for the unbeaten bush, particularly if it be wet from rain or dew. It tears his skin, and, thick though they be, the soles of his feet become spongy with wet, and are soon penetrated by thorns."

The great point is to adapt, so far as possible, the clothing, subsistence, and tactics of troops employed in the bush to the peculiarities of the case, and whenever possible to make the men feed and live like their enemy. It is also essential that lessons in craft should be learnt from the foe, and that the weapons of deception, surprises and ambuses, should be turned against them. We are too apt to despise ruses as unworthy of the dignity of regular troops. Our ancestors were wiser, and we should do well to profit by their example. This is especially necessary in dealing with savages, who should be hunted in the same manner and with the same precautions as if wild animals, not men, were the game. Col. Gawler justly observes that when you have to do with an uncivilized enemy it is a great point to begin with a severe lesson. By so doing you place them at once on the defensive and keep them there. He advises that when great difficulties of country as well as the enemy have to be overcome, you should advance well-supplied camps step by step, and patrol from them in light marching order. "If there be a difficult locality or district of which the enemy is fond, whence he makes his raids, or which he uses as a hiding-place, that is the spot wherein to form a camp and lay open with roads until the spell is broken."

The following hints are evidently taken from Marshal Bugeaud's work on campaigning in Kabylia, and are well worthy of attention:—

"In a mountainous, densely wooded, or difficult country, it will often happen that the route lies through a pass, ravine, or forest where it is impossible to crown heights or to use flank patrols without making an operation of it, for which there is neither the time nor the force to spare. The best method of procedure then is, without checking the advance, to drop one or more files from the head of the column (at suitable distances in mere jungle, or in other cases at well-selected points as they are reached), to watch the heights, jungle, or other places likely to favour an enemy. The column or convoy thus moves forward under the constant pro-

tection of halted and well-posted sentries. Sections may be dropped at suitable distances and places as supports. When the tail of the column has passed about 200 yards, the files which have been dropped follow in succession, gradually rejoining the column by sections or companies. A regiment or brigade may thus move any distance by jungle paths, or among rocks by constant inversion, in perfect safety."

We will sum up our opinion of Col. Gawler's unpretending but useful little work in one sentence—"It deserves to be read by every British officer."

POEMS BY A LABOURER.

A Song of Labour, and other Poems. By Alexander Anderson. (Printed at the Dundee Advertiser Office.)

The circumstances under which Mr. Anderson's poems have been produced are sufficiently remarkable to induce us to separate them from the usual productions of small versifiers, and to give them a prominence, justified more, perhaps, by what they seem to promise than by their actual and positive merits. Mr. Anderson, our readers should know, is neither more or less than a Scotch "navvy," as we should say here (there he seems to bear the more euphonious title of "surface-man"), "working," to quote his own words, "with pick and shovel on a railway." In the intervals, we suppose, of this eminently useful, but unpoetical business, it would seem that he has contrived, and that while still a young man, to make himself acquainted with some of the greatest writers in English, German, and Italian (how far from the original or from translations we have no means of judging), and also to write a book of poems which, even though the metres are not always thoroughly mastered, nor the language free from occasional solecisms and crudities, show a remarkable power in the author of assimilating what he reads, and of expressing his own thoughts with vigour and poetical taste. As might be expected, he is at his best when he is writing about what is nearest to him; and so, though many of his smaller pieces are good—certain *vers de société* would not disgrace any of our best performers in that line—we prefer to quote some lines from the "Song of Labour," with which the book opens:—

Arm to arm, and lay the metals, glowing with but one desire—
To do honour to the mightiest of the worshippers of fire.
All the great in early fable, mighty-pulsing Anakim,
All the thewed and swarthy Cyclops are as nothing unto him.
Yet he seeks our aid and mutters, shaking in his sudden wrath,—
"Give me but a hand to guide me, give me but a fitting path."
And he foams and shrieks in triumph as at every bound and rasp,
Like twin threads laid out in distance, all the iron meets his grasp.
Dare we, then, as unto mortals, whisper fear and death to him?
When such breadth of nerve like lightning flashes through his heart and limb;
When within his throbbing bosom, bound with glowing links of fire,
Lies his wildest being panting with the thoughts that cannot tire;
And they hiss and leap and flicker, licking up with fiery breath
Strength to feed his sinews working like the flash of swords beneath.

There are faults in this, of course: "mighty-pulsing" is an awkward compound; Cyclops

is not a plural; it is hard to know what is meant by a "breadth of nerve" flashing; it may even be said that much of the poem is an obvious reflection of "Locksley Hall"; but still the lines possess a swing and "go" which seem to us very characteristic of the rush of a great steam-engine. Mr. Anderson has also his quieter moods, and can appreciate nature and literature as well as express trains, as in "Summer Dreamings" and "Books." There are, too, a good many little poems in Scotch, mostly bearing on children and their ways. But, with all this, we hope he will continue to keep to his occupation, and regard poetry merely as the pastime of his leisure hours. He will do a far more useful work in the world by remaining among those with whom his lot is cast, and spreading, as such a man can hardly fail to do, a tone of refinement and culture among other "surface-men," than by allowing himself to become the lion of a season or the *protégé* of a few *dilettanti* men of letters, always the risk to which a "self-made" poet is exposed. A good workman is worth much more than a second-rate poet, and wonderful as are Mr. Anderson's attainments, judged by the standard by which we have preferred to measure him, we cannot honestly say, nor would he thank us for saying, that there is in him the making of a poet worth spoiling a good workman to obtain.

THE AUTHORIZED VERSION.

The Cambridge Paragraph Bible of the Authorized English Version. With the Text Revised, &c., and a Critical Introduction prefixed. By Rev. F. H. Scrivener, LL.D. (Cambridge University Press.)

APART from its religious importance, the English Bible has the glory, which but few sister versions indeed can claim, of being the chief classic of the language, of having, in conjunction with Shakspeare, and in an immeasurable degree more than he, fixed the language beyond any possibility of important change. Thus the recent contributions to the literature of the subject, by such workers as Mr. Francis Fry and Canon Westcott, appeal to a wide range of sympathies; and to these may now be added Dr. Scrivener, well known for his labours in the cause of the Greek Testament criticism, who has brought out, for the Syndics of the Cambridge University Press, an edition of the English Bible, according to the text of 1611, revised by a comparison with later issues on principles stated by him in his Introduction. Here he enters at length into the history of the chief editions of the version, and of such features as the marginal notes, the use of italic type, and the changes of orthography, as well as into the most interesting question as to the original texts from which our translation is produced.

To not a few readers it will be surprising enough to learn that we cannot with absolute certainty fix upon that one of the two issues of 1611, which is really the *editio princeps*. The proof of the matter is one which can only be settled by a minute comparison of the two books; and it certainly seems that Dr. Scrivener has succeeded in making a strong case for one of the rival editions, on the ground of the "many designed improvements and corrections which betray a later hand" in the other, as well as from the fact that, for the title-page of

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the former, a woodcut does duty which had previously served for the Bishops' Bible, while, in the latter, we find a copper-plate engraving. There is also a further difficulty in the phenomenon of Bibles also bearing the date 1611, containing divers leaves, some more, some less, which are apparently reprints of portions of one or other of the previously named editions. As to these, Dr. Scrivener reasonably suggests that only a few copies of the earlier issue were hastily sent off to the parish churches, but were of so faulty a character that an amended edition was speedily called for, which met the great demand for the time; after which the printers used up the remaining sheets of the earlier edition, which had been previously laid aside. On this point the notes of John Bois would be of the utmost value. He was, with Andrew Downes, the Greek Professor, the Cambridge contingent that saw the Bible through the press, and he alone took notes of the proceedings. We echo, but by no means sanguinely, Dr. Scrivener's hope, that they may yet be found in some private collection.

Among the later editions from 1612 downwards, specially noteworthy are the first Cambridge editions of 1629 and 1638, prior to which the printing had been entirely in the hands of the King's printers; these inaugurated an elaborate revision of the text, the italics and the margin, and from these dates the practice of systematically adding to the textual references—the King's printers' edition of 1632, famous for unfortunately omitting the "not" in the seventh commandment, a slip that cost the printers a fine of 300*l.*, and Dr. Blayney's Oxford edition of 1769. The report of this last editor to the Vice-Chancellor and Delegates of the Oxford Press, as to the principles on which his work was based, is given at length by Dr. Scrivener in Appendix D, and is worthy of very careful attention, since this edition, and the somewhat earlier one of Dr. Paris, are those in which, more than any other, the seventeenth century diction of the version has been brought into the state in which it is found in modern Bibles.

One striking feature in the history is the vast amount of changes insensibly introduced by unauthorized persons, both for good and for harm, since the first issue appeared. Many of these points consist of a gradual weeding out of defects, which the translators themselves would have been the first to acknowledge, and Appendix A. furnishes us with a long list of passages in which Dr. Scrivener but follows earlier editors in accepting a change for the better, while the list, nearly as long, of Appendix C, illustrates the mischievous activity of others.

An interesting section of the Introduction is devoted to the question of the marginal notes. These, in the Bible of 1611, amounted to 8,418, of which 6,637 were in the Old Testament. Some few of these take notice of various readings in the original; thus, in the Old Testament, no less than 34 refer to the corrections in the Hebrew text, known as the *Kri*; but it is in the Apocrypha, as might have been expected from the unsatisfactory condition of the texts, that these are most numerous. It is singular that so acute a writer as the late Bishop Turton should, after naming three such cases in the Old, and eight in the New Testament, have expressed his doubts whether any other similar instances could be found.

Two other points discussed by Dr. Scrivener, though in themselves of great importance, are perhaps of less general interest, the use of italics and the punctuation. The former seem first to have been made use of in this way by Sebastian Munster, in 1534, in his Latin version of the Old Testament, and were afterwards employed in the Great Bible to mark passages occurring in the Vulgate, but not in the original Hebrew or Greek. Dr. Scrivener points out fully the different cases in which italics seem called for, and has cheerfully gone through the vast amount of labour requisite for bringing them from their present irregular condition into something like consistency.

Perhaps the most interesting part of the Introduction is that in which the changes of orthography are discussed. Dr. Scrivener justly points out how vague were the ideas of our forefathers on the subject of spelling, as shown for example by the number of words spelt in varying ways in the same book, or even in the same page. In discussing how far the older forms may be restored, he has laid down the rule that if several forms of a word are found in the Bible of 1611, that is to be taken which is sanctioned by modern usage; thus he gives *chariot*, *forest*, *kindred*, against *charret*, *forrest*, *kinred*, though the latter are by far the most frequently found. When the spelling in the Bible of 1611 is consistent, the old form is retained, if too much violence is not done thereby to modern usage; thus we have *sent* and *sythe* for *scent* and *scythe*, but *champion* (for *champaign*), *musition* (for *musician*), and *scholler* are not ventured upon. Dr. Scrivener also strives to mark the difference, generally disregarded in the older Bibles, between similarly spelt words of different meanings, as *travel*, *travail*; *morter*, *mortar*; *nough* and *naught*; and he does good service in resisting the mania for getting rid of the older forms in the verbs, and thus we have *set* restored for *fetched* in Acts xxviii. 13.

The last section of the Introduction is devoted to remarks on the arrangement of the text which is here followed, the system of division into chapters and verses, in which a continuous argument or narrative is made to appear like "a collection of apophthegms or disconnected sentences," being discarded in favour of the more reasonable division into paragraphs, with the poetical passages broken up stichometrically. Possibly, here and there, a difference of opinion may exist as to the propriety of making a break in some particular place (thus we should prefer to carry on the connexion, *e.g.*, at the end of Eccles. xi. and Hosea v.), but no doubt whatever can be felt as to the infinite care taken to render the results as trustworthy as possible, and Dr. Scrivener may be congratulated on a work which will mark an important epoch in the history of the English Bible, and which is the result of probably the most searching examination the text has yet received.

Narratives of the Rites and Laws of the Yncas. Translated from the Original Spanish MSS. With Notes and an Introduction by Clements R. Markham, C.B., F.R.S. (Hakluyt Society.)

We are told to thank Don Pascual de Gayangos, for bringing these four documents

to light. But would the world have suffered had Don Pascual left them in oblivion's maw? We know not. Are all the crack-brained fancies of a mind distraught worth chronicling? If not, then might we fairly dispense with these. We doubt whether there is anything in all these pages to repay the translator for his labour, except the proof they furnish of the infinite depth of imbecility and vileness to which it is possible for human nature to descend. That discovery may have its uses, but we do not care to search them out. It is, indeed, not impossible that the bigots who supplied these narratives may for a set purpose have made the Peruvians more degraded than they really were, but we know too much of the surrounding nations to do more than admit the possibility. Suppose all true, and it amounts to this, that, as we read at p. 55, the religion of the Yncas of Cuzco, the civilizers of races who were sunk to infinite depths of lower barbarity, consisted in strangling children or burying them alive, in honour of the Deity, and in taking from some "the hearts while yet alive, and offering them while yet palpitating." Are such things worth reading, or is there any advantage in knowing that miserable story of the incarnation of Coniraya-Uiracocha in Chapter II. of Francisco de Avila's narrative? We confess we think there is none, and that the funds of the Hakluyt Society would be much better employed in publishing something really deserving to be included under the heads of history or travel.

The first of these MSS., which is a report of the priest at the native hospital at Cuzco, to the bishop, dates between 1570 and 1584. It shows the Indians of Peru had some belief in a Great Creator, some tradition of a universal deluge, and much assurance of a future life. The second paper is by an author of Indian descent, who wrote about 1620, and contains a sickly legend of one Tosiapa, supposed to be "the glorious apostle, St. Thomas!" The third paper by the priest, Francisco de Avila, was written in 1608, and all we shall say of it is, that it is a pity it was not lost as soon as written. The fourth paper, a report by Polo de Ondegardo, Corregidor of Cuzco, in 1560, really contains some useful information, but which might all have been condensed into a single page, as to the buildings at Cuzco, and the singular rapidity with which news was carried by relays of messengers. In the whole volume there is very little to help us with regard to the great problem which is now engaging attention both here and in Paris, the question, namely, whether the Americans of Peru and the Central Provinces came from India or from Egypt, or from both countries. We are convinced that a scholar well acquainted with Sanskrit and the dialects of Southern India would be able to trace affinities between them and the American languages, and we are no less sure that the hieroglyphics accord with the Egyptian. But of lingual resemblances, we will give two examples. At p. 13, we are told that those who bring luck and success and things desired, are called *calparicu*, so *kalpavriksha*, in Sanskrit, is the tree in Indra's heaven which grants every wish. So at p. 16, *yllayllapa* is "thunder and lightning," and strangely like *λαλαύ*. It would be worth while to trace out these resemblances.

The Electra of Sophocles. Edited by the Rev. F. H. M. Blaydes, M.A. (Williams & Norgate.)

THIS latest part of the edition of Sophocles by Mr. Blaydes has the solid merit, but also, unfortunately, the defects of its predecessors. The merit is a German industry, directed, however, by an English indifference to scientific methods. The same qualities which have made English law so fine an exercise of practical diligence, and so serious a task for the faculty which codifies, have fitted the work of Mr. Blaydes to stimulate toil and to inspire despair; a despair which deepens as each tragedy proceeds, until the moral purpose of the Tragedy, as defined by Aristotle, has almost been fulfilled by its interpreter.

An example will, perhaps, best explain the general character of the work. Let us take one of the most difficult places in the 'Electra,' vv. 1085 ff. —

ώς καὶ σὸν πάγκλαυτον αἰῶνα κοινὸν εἴλον,
τὸ μὴ καλὸν καθοπλίσασα ἔνο φέρειν ἐν ἐνὶ λόγῳ,
σοφά τ' ἀρίστα τε παῖς κεκλῆσθα.

The Chorus are praising Electra for her devotion to her father's memory. The passage, as commonly understood, might be literally rendered thus: "As thou also didst choose that estate full of tears to which we all must come [αἰῶνα κοινός being ordinarily, though not, in our opinion, rightly taken to mean 'death'], when thou hadst triumphed over Wrong" (i.e. the temptation to desert thy father's cause), "so as to win two things on one score—to be called wise, and to be called the best of daughters." In the text of Mr. Blaydes the passage stands thus: —

ώς καὶ σὸν πάγκλαυτον αἰῶνα κοινὸν εἴλον,
τὸ μὴ καλὸν τ' ἀποπτέσσασα ἔνο φέρειν ἐν ἐνὶ λόγῳ,
σοφά τ' ἀρίστα τε παῖς κεκλῆσθα.

First, as to the meaning of πάγκλαυτον αἰῶνα κοινόν. The note (p. 191) runs thus: —

"1085. πάγκλαυτον, L. T. Turn. Herm., &c. πάγκλαυτον, A. P. Ald. Br. By πάγκλαυτον αἰῶνα κοινὸν [sic.] Wunder with Erfurdt understands death which is common to all (Ed. C. 1563), for αἰῶνα comparing Pind. Isthm. vi. 41, ἔκαλος ἔπειμι γῆρας ἐς τὸν μόρσιον αἰῶνα. Eur. Phoen. 1492, κοινῷ θαύάτῳ σκοτίαν αἰῶνα λαχόντων. Lindner, C. S. p. 83, proposes πάγκλαυτον αἰῶν' ἀποκον. Nauck, πάγκλαυτον αἰῶνος οἴτον (ἀπολύτων), or πάγκλαυτον αἰῶνα δεινὸν (λυγρὸν, πικρὸν, or μᾶλλον)."

But when we look at the "Addenda" (of which there are sixty-four pages in small type) we find (p. 319): "Translate—'even as thou hast chosen a life of tears and misery. . . .' Now 'a life of misery' surely cannot render αἰῶνα κοινόν, if αἰῶνα κοινόν means 'death.' If, on the other hand, Mr. Blaydes takes αἰῶνα κοινόν as meaning, not 'death,' but 'the kind of life to which all men are liable,' viz., a life of misfortune or misery, then why does he say absolutely nothing about that interpretation in the note at p. 191?

Next, our surprise having been excited by the strange reading τὸ μὴ καλὸν τ' ἀποπτέσσασα, instead of τὸ μὴ καλὸν καθοπλίσασα, we naturally look at the note. This is what we find (p. 191): —

"1087. τὸ μὴ καλὸν καθοπλίσασα.] 'Having subdued what is not good,' i.e. having destroyed the murders of your father, having put down their guilt. Eur. Op. 809, τὸ καλὸν οὐ καλὸν, τοκέων τεμεῖν—χρόα. Schol. καταπολεμήσασα τὸ

αἰσχρὸν καὶ νικήσασα' οἷον τὸν ἔχθρον καταγονισμένην. Cf. 1080, διδύμαν ἔλοντος ἔρινόν. Ant. 370, ὅτῳ τὸ μὴ καλὸν ξύνεστι. Or the words may perhaps mean, 'having put down what is not right,' i.e. having refused to sacrifice your duty to your interest, as Chrysothemis has done. Dindorf and Nauck with reason suspect καθοπλίσασα. The usual meaning of καθοπλίζειν is 'to equip, arm' (Æschin. 75, 33. Dem. 265, 23. Plut. Philop. 9. Polyb. 3, 62); here it seems to mean 'to put down by force of arms' (as καταπολεμεῖν, &c.). Erfurdt reads παροπλίσασα (i.e. 'having disarmed,' cf. Polyb. ii. 7, 10, &c.). Hartung καταπαλίσασα. Bergk conjectures καβιπτάσασα. (Æsch. Eum. 149, νέος δὲ γραῖς δάιμον καβιπτάσων. 681. ἐπεὶ καβιπτάσαι με πρεσβύτων νέος, 729.) Heimsath, περοπλίσασα. Kyclala requires some participle signifying 'having avoided or kept aloof from.' Qu. τὸ μὴ καλὸν τ' ἀποπτέσσασα δύο φέρειν ἐν (or φέρεσθαι) ἐνὶ λόγῳ. Cf. Eur. Fr. In. 11, 2, κακῶν ἀποπτέσσαι. Iph. A. 509, ἀπέπτυσι τοιάδε συγγένεαν."

That is to say, a daring conjecture, merely suggested at the end of a long note, which has the ordinary reading in its lemma, and which discusses the ordinary reading at length, supplants that reading in the very text which stands above the note! But let us see if the "Addenda" will help us this time. At p. 319 we read: —

"1087. Or τὸ μὴ καλὸν τε νοσφίσασα. [Then two emendations by other commentators are noticed.] My own emendation, τὸ μὴ καλὸν καταπτίσασα, or τὸ μὴ καλὸν ὃν ἀποπτέσσασα, seems to set the passage to rights."

So, not only is τὸ μὴ καλὸν τ' ἀποπτέσσασα not further explained, but it does not even re-appear; in the "Addenda" we have our choice only between three other bold conjectures—(1) τὸ μὴ καλὸν τε νοσφίσασα: (2) τὸ μὴ καλὸν καταπτίσασα: (3) τὸ μὴ καλὸν ὃν (!) ἀποπτέσσασα. We say nothing as to the taste with which either compound of πτίσσειν is suggested; we are speaking of the method of work. It is deplorable to find a scholar with the learning and the industry of Mr. Blaydes handling his author in a way at once so reckless and so slovenly.

This instance has seemed worth examining in detail, both because it is a strong instance, and also because it is fairly typical. It gives a just idea of the characteristics which every serious student has to regret in this book over and over again, because they have hindered honest work from being good work. We will just say a word now on one or two special points. (1) In 244, the perfectly sound γὰ τε καὶ οὐδὲν ὄν is changed, on a needless conjecture, into γὰς κάτω οὐδὲν ὄν. (2) In 445, Agamemnon is made the subject to ἔξεμάσειν. This would have required ἔξεμάσατο. The subject is Clytaemnestra. (3) On 709, στάτες δ' ὅθ' αὐτοῖς, it is not pointed out that the objection to ὅθ' is the elision of the δ. (4) In a note on 1026 ('Addenda,' p. 316) it is denied by implication that εἰκός ἐστί τινα πράσσειν κακῶς could mean, "It is likely that one will fare ill." This is wrong. See Prof. Goodwin's 'Moods and Tenses,' p. 14, where he rightly says, "The Greek makes no more distinction than the English between ἔλπιζει τοῦτο ποιέει, he hopes to do this, and ἔλπιζει τοῦτο ποιήσει, he hopes that he shall do this." This principle applies generally, as is pointed out there, to "verbs and expressions signifying to hope, to expect, to promise, and the like."

Thus, e.g., ὑμολόγεις καθ' ἡμᾶς πολιτεύεσθαι, "you agreed to a life which we (the Laws) should rule," Plat. Crito, 52 c.

The tendency to frequent conjectural emendation, in handling such a text as that of Sophocles, argues, not merely uncertainty of feeling in regard to Sophocles as a poet, but essential want of sympathy with him as an artist. It would be a gain to scholarship if Mr. Blaydes could be induced by this reflection to do greater justice to his own powers in the remaining instalment of his edition. It is always perilous to mend a work of art. Mr. Blaydes, with his lavish repairs, suggests nothing so much as a sincere but capricious admirer of the Apollo Belvedere standing before it with chisel and hammer. The outline is fair; but would it not be better thus? Or thus? Or perhaps, indeed, thus? Or, on the whole, thus? Before the divine lineaments are lost or marred, let greater reverence temper such zeal; let us try to feel this beauty more as the soul in the Phædrus-myth felt it, when σεφθεῖσα ἀνέπεσεν πάλιν:—or at least let us share the fears of the Theban elders for him, ὃς τῶν ἀθίκτων ἔξεται ματάζων.

NOVELS OF THE WEEK.

Gabriel Denver. By Oliver Madox-Brown. (Smith, Elder & Co.)

Margaret and Elizabeth. By Katherine Saunders. (H. S. King & Co.)

'GABRIEL DENVER' is a hideous story, but a story not without some power. It can be told in few words. A young Australian gets engaged to an uninviting cousin, and takes passage with her in a sailing ship to England, where they are to be married. On board, however, there is a very charming young lady, and, after a good deal of "throbbing hearts" and "thrilling pulses," the young gentleman throws over the old love, Deborah, for the new love, Laura. Deborah is furious, and half mad with jealousy. She threatens vengeance, and finally sets the ship on fire. We have some seventy pages describing the scene; and, at last, Denver, Laura, and Deborah, find themselves alone in an open boat, without food or water. The horrors grow thicker and more revolting. Denver tries to make Laura quench her thirst at his bleeding arm. Deborah becomes quite mad, utters a parting curse, and dies. An inevitable ship saves the others, but they still have to undergo a violent storm and a brain fever before all goes right and they are fairly married. This then is the story of 'Gabriel Denver,' and anything much more coarse or disagreeable we have not read for a long time. Yet, as we have said, there is power about the book. The descriptions of the burning ship and the drifting boat, although rather overdone, are still graphic and vigorous. There are life-like touches here and there, as of a man who knows the sea and has heard a gale rattle through the rigging of a ship. Then, moreover, there is real skill in contriving a story the entire interest of which depends on three characters alone. Every now and then, too, we are startled by some observation which seems to indicate a frightful knowledge born of almost personal experience. It is a mode of giving an atmosphere of reality to the book, which is rather French than English. Thus the writer says: —

"Hunger endured for a while becomes strangely soporific and paralysing on the nerves, and this lack of energy which it causes is one of the chief reasons why people starve so easily in the midst of

great cities. There is even some slight pleasure to be obtained from it, for a starving man sees visions like an opium-eater's."

—So, again, the cool assertion, "Indeed, human blood does not quench thirst," and some equally unpleasant reflections on suicide and other matters. As regards style, we should recommend Mr. Madox-Brown to write more simply, not to load his best passages with big words, like "tenebrous," and not five times in a single volume to talk of things being "silhouettes" against the sky.

Miss Saunders's little work forms a pleasing contrast to the usual tedious histories of the flirtations of vacuous men and vulgar women. The author has an eye for character, and a love and knowledge of the sea and seafaring folk. These latter, though rather idealized, and in some cases a little stilted in their language, are too full of character to be other than life-like. Though simple people, they are refined by their contact with nature in its grandest phase, and the best of them attain almost to grandeur in their moral proportions. There is something in the associations of seafaring people that tends to elevate them, where there is any natural thoughtfulness to begin with; while the commoner specimens of humanity, though coarse and sensual, are not generally addicted to the meaner vices. Our author, however, although not ignoring the other side of the picture, prefers to direct our attention to the best examples of her favourite class; and in the little group of fishermen and sailors, with their wives, to which she introduces us, has given a fresh proof of her sympathetic skill in handling this sort of subject. The plot of the tale is not very original,—'Enoch Arden' with a difference,—the difference in this case being that the long exile of Hector Browne paved the way for a better understanding and more perfect happiness with his wife. The wife, Margaret by name, has had a love affair of an innocent nature before her marriage with him. She has been brought up and made much of by a lady of fortune in the neighbourhood, and has thereby acquired refinement and aspirations above her condition. This has resulted in an attachment between herself and the son of the house. It is mainly through the urgency of what she considers a hopeless passion, and to secure herself against the treachery of her own heart, that she consents to marry the rude fisherman who is so fondly attached to her. On her wedding-day she is summoned to an interview with her former lover, and finds, too late, that he was prepared to do her justice. The misunderstandings necessary to a novel arise out of this episode. Margaret is driven from her husband's house, and takes refuge with the supposed widow, Elizabeth Vandereck. Hector, after taking, as he imagines, a fatal revenge on Kennedy, leads a wandering life. The incidents which have so important an effect on these divided lives, are powerfully told, while the mental struggles of Margaret and Hector, the strong repulsion which at first divides them, and the stronger love which eventually re-unites them, are so analyzed as to rivet our interest in the strongest manner fiction can attain. When the pair have at length begun what promises to be a settled life of domestic happiness, the fear which Hector's guilt has made inseparable from his nature, drives him forth

again, and the latter part of the tale is taken up with his adventures when cast away upon an island, where he meets the long-lost husband of Elizabeth, and from which the two return to find their admirable wives still faithful, and the stain of homicide removed from Hector's name. The healthy piety of Elizabeth, the more romantic cast of Margaret's pure nature, the bluff honesty of stout Joshua Vandereck, and the passionate intensity of Hector, a good man warped by the supremacy of one misguided impulse, and winning his way to better things by the slow discipline of repentance and suffering, contribute to make this story what we have said it is—a successful contrast to the mass of fictitious rubbish it is our duty to peruse.

OUR LIBRARY TABLE.

A SHORT readable history of the early Church would be a book warmly to be welcomed, but the want is hardly satisfied by Mr. Crake's *History of the Church under the Roman Empire*, 30–476, A.D. (Rivingtons). Besides being written too much in the style of an ambitious schoolboy's essay, it seems to go upon the assumption that, in a book for young readers, historic accuracy is of no moment. Thus history and legend are jumbled up in an amazing way, with very little attempt to distinguish them; and theories, possible perhaps in themselves, are stated as undoubted facts, e.g., that St. Paul assumed that name on the conversion of Sergius Paulus. Unfortunately, too, the actual blunders of the book are numerous enough. The following may serve as specimens. Mr. Crake tells us (p. 236) that the original Nicene Creed ended with the words, "whose kingdom shall have no end," a clause which was not in the original creed at all, while he would thus lead us to suppose that the Nicene fathers made no mention in their creed of the Holy Ghost. Again, Papia's writings "contain so many things which are purely legendary that their authority is not greatly esteemed" (p. 101). If only we were fortunate enough to possess of Papia's writings more than a few fragments which would barely fill an octavo page, we should be better able to judge of their authority. In another place we are told that the younger Pliny was the son of Pliny the naturalist, and that Origen's "Hexapla" "consisted of six versions of the Scriptures in parallel columns." One more example must suffice. We are told (p. 49) that an early writer speaks of St. John ministering in the garb of priests of the old dispensation, with mitre and golden plate on his head. A reference to the original passage, a fragment of Polycrates of Ephesus, preserved by Eusebius (*Hist. Eccles.* v. 24), will show that this view is probably due to a total misconception of the meaning of the Greek. Such instances might be multiplied almost indefinitely, and we cannot describe the book otherwise than as slovenly and inaccurate in a high degree.

WE have on our table *Cholera, How to Avoid and Treat It*, by H. Blanc, M.D. (King),—*Studies of Blast Furnace Phenomena*, by M. L. Gruner, translated by L. D. B. Gordon (King),—*Centrifugal Force and Gravitation*, by J. Harris, Supplement B. (Trübner),—*Good Things for the Young of All Ages*, 1873 (King),—*The Monthly Paper of Sunday Teaching*, Vol. XIII. (Mozley),—*Leaves*, by A. Bond (Macintosh),—*First Fruits and Shed Leaves*, by the Author of 'The Wreck of the North-fleet' (Edinburgh, Edmonston & Douglas),—*Sunlight for the Soul*, by A. Forrest (Longmans),—*The Bearings of Revelation on Current Events* (Pitman),—*Church and State in England*, by the Rev. J. H. MacMahon, A.M. (Macintosh),—*and On the Power of the Keys*, by H. Lloyd, D.D. D.C.L. (Rivingtons). Among New Editions we have a *German Class-Book for Beginners*, by C. Fischer-Fischart (Simpkin),—*The Constitutional History of England*, by H. Hallam; The

Constitution of England, by J. L. De Lolme (Warne),—*The Saracens*, by E. Gibbon and S. Ockley (Warne),—*Thoughts about Art*, by P. G. Hamerton (Macmillan),—*Notes of the Wandering Jew on the Jesuits and their Opponents*, edited by J. Fairplay (Simpkin),—*Abel Drake's Wife*, by J. Saunders (King), and *The Poetical Works of John Greenleaf Whittier* (Macmillan). Also the following Pamphlets: *The History of France from the Earliest Times to the Year 1789*, by M. Guizot, translated by R. Black, M.A., Vol. III. Part III. (Low),—*The Present Crisis of Music in Schools*, by J. Curwen (Tonic Sol-Fa Agency),—*Barnacles, their Facts and their Fictions*, by J. C. Galton, M.A.,—*On Warming Railway Carriages*,—*The Art of Pyrotechny*, by W. H. Browne, Ph.D. ("Bazaar" Office),—*and The Rev. S. Baring-Gould on "Luther and Justification," a Reply*, by C. H. Collette (Partridge).

LIST OF NEW BOOKS.

Theology.

Barry's (A.) *Religion for Every Day*, 12mo. 1 cl.
Baur's (Dr. F. C.) *Paul the Apostle of Jesus Christ*, 2nd edit. Vol. 1, Svo. 10/6 cl.
Blakie's (G.) *For the Work of the Ministry*, cr. Svo. 7/6 cl.
Brown's (Dr. C. J.) *Divine Glory of Christ*, cr. Svo. 2/ cl.
Farrar's (F. W.) *Silence and Voices of God*, cr. Svo. 6 cl.
Forbes's (A. G.) *Pioneers of the Christian Faith*, cr. Svo. 5 cl.
Hessey's (J. A.) *Moral Difficulties with the Bible*, 3rd series, 12mo. 2 cl.
Marshall's *Gospel Mystery of Sanctification*, new edit. 3/6 cl.
Meyer's (H. A. W.) *Commentary on New Testament*, Pt. 4, 10/6 cl.
Talmage's (Rev. T. de W.) *Sermons*, 1st series, 12mo. 2 cl.
William's (Rev. L.) *Apocalypse*, with Notes and Reflections, new edit. cr. Svo. 5 cl.

Law.

Adams's (F. M.) *Treatise on the Law of Trade-Marks*, Svo. 5 cl.
Paterson's (W.) *Practical Statutes of the Session*, 1873, 12/6 cl.
Standing Orders of the Lords and Commons relative to Private Bills, 1874, 12mo. 5 cl.

Woodall's (W. O.) *Collection of Reports of Celebrated Trials*, Vol. 1, Svo. 7/6 cl.

Fine Art.

Fine-Art Annual, Christmas, 1873, 4to. 2/ swd.

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Burrowes's *Thorough Bass Primer*, new edit. cr. Svo. 2/6 swd.
Burrowes's *Pianoforte Primer*, new edit. cr. Svo. 1/6 swd.

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Logan's (W.) *Early Heroes of the Temperance Reformation*, 1/ cl.
Napoleon's *Campaigns, Marengo*, with English Notes, by E. E. Bowen, cr. Svo. 4/ cl.

Revival of Priestly Life in the Seventeenth Century in France, by Author of 'Dominican Artist,' cr. Svo. 9/ cl.
Smith's (P. V.) *History of the English Institutions*, 12mo. 3/6 cl.

Geography.

Americans at Home, or, *Byways, Backwoods, and Prairies*, 5/ cl.
Bowditch's (T. E.) *Mission from Cape Coast Castle to Ashante*, new edit. cr. Svo. 5 cl.
Hill's (J.) *Geography of India*, 12mo. 1/6 cl.

Philology.

Hadley's (J.) *Essays, Philological and Critical*, Svo. 16/ cl.
Hall's (F. E.) *Modern English*, cr. Svo. 10/6 cl.
Whitney's (W. D.) *Compendious German Grammar*, 6/ cl.
Whitney's (W. D.) *German Reader, in Prose and Verse*, 7/6 cl.

Science.

Kelland and Tait's *Introduction to Quaternions*, cr. Svo. 7/6 cl.

Kemshead's (Dr. W. B.) *Inorganic Chemistry*, 12mo. 1/ cl.

Lockyer's (J. N.) *Contributions to Solar Physics*, roy. Svo. 31/6 cl.

Murby's *Science Manuals*, Meldola's *Inorganic Chemistry*, 1/ cl.

Nature, Vol. 8, royal Svo. 10/6 cl.

Thomson's (Prof. W.) *Depths of the Sea*, 2nd edit. roy. Svo. 31/6 cl.

Waddy's (E.) *Year with the Wild Flowers*, 3/6 cl.

Young's (J. W.) *Method of Calculating Strains on Girders*, 7/6 cl.

General Literature.

Belgravia Annual, Christmas, 1873, 3vo. 1/ swd.

Bessie Bleak and the Lost Purse, 12mo. 1/ cl.

Black's *Princess of Thule*, 3 vols. cr. Svo. 31/6 cl.

Bourdillon's (Rev. F. F.) *Old Five Minutes*, cr. Svo. 2/6 cl.

British Juvenile, Vol. for 1873, folio, 1/6 swd.

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Bunyan's (J.) *An Autobiography*, illustrated, royal Svo. 6/ cl.

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Doudney's (S.) *Janet Darnay*, cr. Svo. 3/6 cl.

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Sadler's (S. W.) *African Cruiser*, 12mo. 3/6 cl.

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MR. J. GOUGH NICHOLS, F.S.A.

NEVER since the death of old John Nichols, as he is familiarly called, the successor and biographer of Bowyer, the historian of Leicestershire, and the editor of the 'Literary Anecdotes,' has there been wanted a representative of him to maintain the connexion which he had established with the press, as to the topographical and antiquarian literature of his country. His grandson, John Gough Nichols, F.S.A., whose death, at his country-house, at Holmwood, near Dorking, on the 13th instant, we regret to have to announce, more than maintained the reputation of the family. Born in 1806, and educated at Merchant Taylors' School, Mr. Nichols commenced at a very early age his connexion with literature by the share he took in the management of the *Gentleman's Magazine*; and by the experience he thus acquired not only fitted himself for those more important separate publications which proceeded from his pen, but for the editorship of the *Collectanea Topographica et Genealogica*, which appeared in eight volumes, between the years 1834 and 1843; the three volumes of the *Topographer and Genealogist*, published between 1850 and 1857, and their successor, the *Herald and Genealogist*, commenced in 1862, and which is still in course of publication. In all of these, as in the *Gentleman's Magazine*, Mr. Nichols displayed not only his own earnest love of "the truth, the whole truth, and nothing but the truth," in historical inquiries, but an unflinching opposition to all attempts to set up unfounded claims to honours, and to foist "cooked-up" pedigrees and genealogies upon the public. Mr. Nichols wrote, in 1829, the biographical notices accompanying the 'Autographs of Royal, Noble and Remarkable Persons'; in 1831, he published an account of 'London Pageants'; in 1833, 'The Monuments in the Beauchamp Chapel, Warwick'; in 1838, a similar work descriptive of 'The Frescoes in the Guild Chapel of Stratford-upon-Avon'; and, in 1849, an interesting little volume on 'The Pilgrimages of Canterbury and Walsingham,' of which we have understood he proposed shortly to issue a new edition.

In 1838 Mr. Nichols took an active part in the formation of the Camden Society, with which his name must ever be associated; for he edited for the Society the 'Chronicle of Calais' (1846); the valuable 'Diary of Henry Machyn' (1848); the 'Chronicle of Queen Jane and Queen Mary' (1850); the 'Grey Friars' Chronicle of London,' in 1852; 'Grants of King Edward the Fifth,' in 1855; 'Narrative of the Days of the Reformation,' in 1861; and in 1863, in conjunction with his old friend Mr. John Brace, a 'Collection of Wills from Doctors' Commons.' This was followed, in 1868 and 1869, by the introduction, notes, and literary illustrations to the photo-lithographic fac-simile of 'Dinely's History from Marble,' and of which it may be truly

said they doubled the value of that remarkable book. But great as were the services thus rendered, they comprise by no means all that he did for the Camden Society. There is scarcely a volume among the long series, of upwards of a hundred, which does not bear more or less marks of his revision, and more or less acknowledgment of the value of that revision on the part of their respective editors. It was the same with the majority of the works connected with history or genealogy which passed through the press under the careful eyes of Mr. Nichols—as those of the Roxburghe Society, for instance, for which he edited, in 1857, two volumes of great interest, namely, 'The Literary Remains of King Edward the Sixth.'

Mr. Nichols, who was admitted a Fellow of the Society of Antiquaries as long since as 1835, was a frequent contributor to the *Archæologia*, as he was, indeed, to the journals of all the various Anti-Quarantine Societies, of which he was an active member; and by his associates in those Societies, as by all who enjoyed the privilege of his friendship, his loss will long be deplored as that of an accomplished gentleman, an honest and able critic, and one who was always ready to place the vast stores of information which he possessed at the service of earnest labourers in the field of historical truth. It cannot be doubted that, as has been already observed, the death of Mr. John Gough Nichols creates a void that will not readily be filled up in that peculiar branch of literature which he had, by many years of well-directed study, made peculiarly his own.

LORD BYRON AND LORD CADURCUS

THE letter which appeared in the *Athenæum* of the 8th instant bears a striking similarity to the forged letters of 1852, of which I possess copies, and on this account I should strongly doubt Mr. Disraeli's cognizance of the MS. Of the forged letters, one, addressed to Sir Godfrey Webster, bears date and address, "Ravenna, April 25, 1820," to "Sir Godfrey Webster, Long's Hotel, Bond Street, London," and is a medley of antitheses. But in other (forged) letters there is, moreover, a noticeable resemblance to the style and character of the before-named to Sir Godfrey. "Byron, addressing Major Gordon (Major Phillip Gordon that is), from Pisa," says *per* George Gordon, "I hold no such opinions as the parsons try to preach down people's throats. They feel themselves called upon by an imperious sense of duty to denounce me 'as the greatest enemy of his species.' . . . Does the Rev. Dr. never smell the blood of his poor sable brethren in the fumes of that morning and evening beverage which owes its savoury sweetness to their agonies? or never on such occasions ask himself whether the inflictors and vindicators of those atrocities sin not against their species and against the God of mercy, almost as much as they could have done by the most 'impious' line in all the poetry I ever wrote? 'Oh! but these people go to church and pray!' God of Mercy! do they pray to 'Thee'? Am I to be stigmatized as a demon and an infidel because I made both Cain and the Devil state their own case, as the Devil and Cain would be likely to state it?" . . . Again, "Orthodoxy, heterodoxy, and all other doxies and oozies are in harness. Let them bray, and be d—d. Sleek Sir Harry! saint with the chill off! Sir! Sir! you are one of those who wont serve God if the Devil bid you." And follow lines which it is better to omit, but in reviewing and contrasting that letter, attributed to Lord Byron in your issue of the 8th, with the extracts I have given above, there is a likeness which is strangely obtrusive, and may give rise to argument either way. On the one hand, Mr. Disraeli might be able to settle one side of the question, but although the watermarks of Byron's undoubted letters do not correspond with those described in the letter in Mr. Bright's possession, yet in it there are many internal evidences of the genuine Byron, and further evidence is required indubitably on the other.

H. S. SCHULTESS-YOUNG.

Ashford, Nov. 17, 1873.

IN a defensive letter, dated Ravenna, 15th of March, 1820, from Lord Byron to I. D'Israeli, Esq., the noble poet defends himself against the ferocious onslaught made upon him by an anonymous scribe, in an article, entitled 'Remarks on Don Juan,' in the *Edinburgh Magazine*. Lord Byron says:—"In the course of the article, amidst some extraordinary observations, there occur the following words:—'It appears, in short, as if this miserable man, having exhausted every species of sensual gratification — having drained the cup of sin even to its bitterest dregs, were resolved to show us that he is no longer a human being even in his frailties; but a cool unconcerned fiend, laughing with a detestable glee over the whole of the better and worse elements of which human life is composed.'" Lord Byron's remark on the above passage, and on this one, "The lurking place of this selfish and polluted exile," is, "By my troth, these be bitter words!" And he proceeds to say with what indifference he has copied the first sentence, and that he deems it utterly inapplicable to any private individual. On the other sentence, he says, "I have something more to say." The letter itself will be found in the Appendix, p. 800, of Murray's "Peel Edition" of Byron's works, 1841.

FREDERICK RULE.

THE QUARTERLY REVIEW AND MESSRS. BLACKIE'S DICTIONARIES.

MESSRS. BLACKIE & SON's letter to you, complaining of the criticism in the current *Quarterly Review* on 'Ogilvie's Dictionaries,' which they publish, demands an answer from me. First, as to the 'Imperial Dictionary,' the etymological part of which is condemned in severe terms. It seems to me that this condemnation is just, but, at the same time, I find from Messrs. Blackie's letter that I fell into error as to the literary history of the book. Comparing it with a "Webster" of somewhat earlier date, but out of which a discreet American editor had dropped the most objectionable parts, I supposed Dr. Ogilvie, the editor of the 'Imperial Dictionary,' to have himself propounded the doctrine of the primitive language, the "original Chaldee," to have invented the derivation of the verb to *lance*, from *Syriac lanza*, to shoot, to vomit, and to have connected the *jack* in *jackass* with *Armoric ozach*, a husband, &c. It now appears that these absurd things are Webster's own, and, of course, this is a point against me; but it is not a point for Messrs. Blackie & Son. If their editor did not himself compose these absurdities, he did what comes to the same thing, he inserted them under his own name as responsible editor. The title-page runs thus:—"The Imperial Dictionary, English, Technological, and Scientific; adapted to the Present State of Literature, Science, and Art; on the Basis of Webster's English Dictionary. . . . Edited by John Ogilvie, LL.D. . . . (Blackie & Son, 1854)." In the Preface the following passage occurs: "In adopting Webster's Dictionary as the basis of the IMPERIAL DICTIONARY, the great object of the Editor in preparing the latter has been to correct what was wrong, and to supply what was wanting in Webster, in order to adapt the new work to the present state of literature, science, and art." It is clear, after this, that the editor is accountable to the public for every word in the book, whether he wrote it himself or borrowed it. Now, inasmuch as I commend Webster himself and yet blame Ogilvie's Webster, Messrs. Blackie & Son accuse me of partiality, because, as they say, my praise and dispraise appear to be guided by the title-pages of the works I criticize. Just so, and had they said I was guided by the dates at the bottom of the title-pages, they would have been still nearer the fact. It was right that I should be so guided. Webster's Dictionary came out in 1828, when comparative philology was in its infancy: he did valuable work according to the lights of his time, and deserves honourable mention, as well as forbearance for his shortcomings. But in 1854, when the science of language had made so immense an

advance, it was reprehensible in Messrs. Blackie to republish etymologies such as hundreds contained in the Imperial Dictionary, which professed to be a work up to the level of its time. And how, I may ask, does the edition they are now selling stand in relation to the philological knowledge of 1873? I notice, indeed, that Messrs. Blackie do not attempt to justify the work on its merits. It is attacked in the most open way in the *Quarterly Review*, as being unsuitable for circulation. Had its publishers contended, on the contrary, that it is a sound and scholarly book, unjustly condemned, I would have willingly argued the matter out with them as one of some public interest. But I take it that they know the book is not defensible.

Next, from Ogilvie's 'Student's Dictionary,' of which I have the 1865 edition before me, I extract the following etymologies, found on refreshing my memory by a few minutes' inspection:—

"**FATUOUS** [Latin *fatus*, from *fandi*, from *fari*, to speak; Heb. *patha*, to open, to expand, to be open, to let one's self be deceived; Chald. *pothah*, simple, easily seduced by flattery; Sans. *path*, to be open, expanded]. **Babbling**; **garrulous**; **open-mouthed**; foolish; silly, &c.

"**FAUCES** [Latin *faux*, from *obsol. faux*, *faucis*, the throat, the gullet, probably from Greek *pharynx*, &c.]

"**FEAR** [Saxon *faer*, fear, *afaran*, to frighten . . . Danish *fare*, danger, allied to Latin *vereor*, to be afraid of, to fear; Arabic *farr*, to run away; Sanskrit *bhi*, to fear; Hebrew *yaré*, to fear. Hebrew roots beginning with *yod*, begin in Arabic and *Aethiopic* with *yav*]."

The mistakes and mystifications involved with the correct matter in the above extracts are all in one page; but they are not all that are in that page. It is true that the etymology in this dictionary is much better than in the last named, but it is impossible to recommend a book whence such a sample could be taken.

Messrs. Blackie & Son, before accusing the *Quarterly Review* of "disparaging good dictionaries already in the market," might have considered in how different terms another dictionary, founded on the same basis as theirs, is spoken of. Messrs. Bell & Daldy's edition of Webster, with Dr. Mahn's etymologies, is, indeed, found fault with as to important points, but it is described as the best practical English dictionary extant, and its conspicuous merits are, in fact, pointedly contrasted with the demerits of the 'Imperial Dictionary.' But publishers, when their books are attacked, sometimes do not enter fully into the motives of their critics. The scope of the *Quarterly* article is wider than any publisher's question—it is a national question. It shows how seriously, in the matter of dictionaries, England has fallen behind France and Germany. If Mr. Murray, or Messrs. Bell & Daldy, or Messrs. Blackie & Son, will bring out an English Dictionary to rival those of Littré in France, and Grimm in Germany, critics will not be slow to praise it, and to do their best to promote its sale. Such a 'Concise English Dictionary' as Mr. Murray announces among his forthcoming books, if really well executed, would be very useful, and might serve as a stepping-stone to a more important work. Who may be engaged on this dictionary of his, and what its prospects of being brought out may be, I do not know. Nor, though Messrs. Blackie seem to consider it so improper, do I see what should prevent Mr. Murray from undertaking such a work, and announcing it with a definition, taken from a *Quarterly Review* article, of what such a dictionary ought to be. But the great question is that of the great dictionary, and if our scholars and publishers do not look to it, we English may have the very imperfect satisfaction of seeing the Germans make our English dictionary for us. That this is no mere fancy, is sufficiently proved by Stratmann's 'Early English Dictionary.'

THE WRITER OF THE 'QUARTERLY REVIEW'
ARTICLE ON ENGLISH DICTIONARIES.

A SHAKSPEAREAN DISCOVERY.

Bull Street, Birmingham.

If Mr. C. Elliot Browne, whose contributions to literature have often interested me, is "at a loss to see the special bearing of my interesting find"—that of a hitherto unknown poem of Robert Southwell's—"upon the question of the dedication of Shakespeare's Sonnets," I hope that when he has read what I am about to bring forward on the subject, he will become, like some eminent Shakespearians who have already done me the honour of interviewing me, convert to my opinions. His doubts have evidently arisen from his not having been in a position to read the whole of the dedication by "W. H." prefixed to this poem of Southwell's, but which I have now the pleasure of presenting *in extenso*. And at the commencement, let me say that he is quite right in asserting that these "mysterious initials have never gone begging for want of a possible owner among the literary people of the period," from whom he adduces various authors with these initials; but I am "at a loss to see" how this enumeration brings us any nearer to the identification of the Shakespeare "W. H." with any of them. Now permit me, in my turn, to take exception to several of his observations. He says, (1) that my "argument, derived from the supposed similarity of *pursuit*," will not meet with much favour from students of the Sonnets, who will scarcely be prepared to find (2) in their "only begetter" (3) the man to whom Shakespeare promised immortality—a mere collector of "the floating manuscript poetry then common," (4) that if Thorpe, the publisher of the Sonnets, had also published Southwell's book, the case would, perhaps, have been slightly strengthened; but he is unable to see any significance in the fact that Burton employed the same printer.

Before proceeding farther, it will, perhaps, be convenient to present an accurate copy of the far-famed inscription of the Sonnets, which runs thus:—

TO THE ONLIE BEGETTER OF.
THESE INSVNG SONNETS.
MR. W. H. ALL. HAPPINESSE.
AND. THAT. ETERNITE.
PROMISED.
BY.
OVR. EVER-LIVING. POET.
WISHETH.
THE. WELL-WISHING.
ADVENTVRER. IN.
SETTING.
FORTH.
T. T.

I will now endeavour to meet Mr. Browne's various exceptions in their order: and (1) as to the supposed similarity of "pursuit." I venture to think that the habit of collecting "the floating manuscript poetry then common," conspicuous in the "W. H." of Southwell's work, and in the "W. H." of Shakespeare's Sonnets, both of which books were printed by the same printer—a period of only three years (probably less) intervening—is a very strong argument in favour of the view I take that the two users of those initials were one and the same person. Were they, indeed, two distinct individuals? It seems to me almost impossible that the printer who had printed (in 1606) at the solicitation of a "W. H." (a comparatively humble individual as the dedication shows) the poem of Southwell, which he asserts in this dedication to owe its preservation to him, would not, when applied to, at no long interval afterwards, for the same object by another individual with the same initials and with the same fondness for semi-concealment, at once have pointed out to him the desirability of adopting other initials. And this argument becomes stronger if we are to adopt the theory first put forth by Mr. B. H. Bright about the year 1818, and successively persisted in by Boaden in 1832, H. Hallam, C. Armitage Brown, a writer in the *Westminster Review*, Gerald Massey, and others, that the second "W. H."—the "onlie begetter" of such an important work as the Sonnets of the greatest poet of the age, then living and in the zenith of his fame—was no less than a nobleman such as Wm. Herbert, Earl of Pembroke (for he had attained that rank on the death of his father, in 1601, and, therefore, could

hardly have been addressed by the publisher as "Mr. W. H."), or Henry Wriothesley, Earl of Southampton.

I do not pretend to show whether the Shakespeare "W. H." be William Harte (Shakespeare's nephew, as Dr. Farmer absurdly supposed, this claimant having been born as late as 1600); or William Hughes, as Tyrwhitt conjectured from a line in the twentieth sonnet, or William Hathaway (the poet's brother-in-law), or William Hunnis, or William Heale, or a "W. H." who in 1606 published 'England's Sorrow; or, a Farewell to Essex'; or Henry Williborie, or William Hammond, a contemporary patron of letters, to whom is dedicated an extant MS. of Middleton's 'Game of Chesse,' performed in 1624; or (as that singular German gentleman, Mr. D. Barnstorff, conjectured) William Himself!—which latter interpretation differs in no essential particular from the theory adopted by Mr. Browne.

And now as to exception (2)—On the meaning of the word "begetter." Much has been written on this subject, but after reading a great deal that has appeared upon it, and by the light of the Southwell dedication, which convinces me of the identity of the Shakespeare "W. H." with the "W. H." of Southwell's poem—I agree with Chalmers, who says "W. H." was the *bringer forth* of the Sonnets. "Beget" is derived by Skinner from the Anglo-Saxon "begettan," obtinere. Johnson adopts this derivation and sense, so that "begetter" in the quaint language of Thorpe the bookseller, Pistol the ancient, and such affected persons, signifies the "obtainer," as to "get" and "getter," in the present day, mean "obtain" and "obtainer," or "procure" and "procurer." Decker, one of Shakespeare's contemporaries, in his 'Satiro-Mastix,' printed in 1602, uses this word in the sense of "obtainer," e.g., "I have some cousins at court shall 'beget' you the reversion of the master of the king's revels."

(3) Mr. C. E. Browne's reading of the inscription in the Sonnets, in reference to the man to whom Shakespeare promised immortality, I cannot agree with; for he actually makes Shakespeare promise this much-desired blessing to the "begetter" of his Sonnets! The difficulty, I think, arises from the humorous disposition of that well-known promoter, editor, and publisher of books, Thomas Thorpe. Whoever has laughed, as I have done, over his facetious dedications, e.g., of Marlowe's translation of Lucan, edited by him in 1600, to his friend, Edward Blount; that to John Florio, prefixed to Healey's translation of 'Epictetus and Cebes,' printed in 1610; and that to the 'Odycombian Banquet,' printed in 1611; will not be surprised at his penning such a characteristic and familiar inscription to the "W. H." of the Sonnets, in 1609. But what a different and highly deferential style does he adopt when, in 1616, he dedicates his enlarged edition of Healey's work to William Herbert, Earl of Pembroke! I should imagine the true interpretation of the inscription to be that "T. T." the publisher (or as he quaintly calls himself "the well-wishing adventurer in setting forth") feeling deeply indebted to "Mr. W. H." for having obtained for him the privilege of publishing such a popular work as Shakespeare's Sonnets were likely to be, wishes him all happiness, and that eternity promised by the great bard to those who are instrumental in preserving things which the world "would not willingly let die." And this thought was probably suggested by the first lines in 'Love's Labour's Lost.'

(4) As to the assertion that any difficulty in upholding my theory arises from the fact that the Southwell poem, printed in 1606, by George Eld, was published by Burton, while Shakespeare's Sonnets, printed by the same printer in 1609, were published by Thorpe, I must confess that it is a point scarcely deserving of consideration.

And now let us turn to the opinions of some other well-known critics on these various points. "Does not the Dedication (says a writer in the *Westminster Review*, of July, 1857, who adopts Boaden's theory of the initials indicating William Herbert) bear on the face of it a wish to conceal

the person indicated, whoever he was,—plain commoner or peer of the realm? Why give only the initials, unless concealment was aimed at? The publisher had no other method than the one he adopted. 'Mr. W. H.' was vague enough for the world generally, but not too vague for those who knew the Earl [William Herbert], &c.' Upon which reasoning Mr. Dyce judiciously remarks: 'All this is merely specious; the writer forgetting that in the Dedication noblemen were invariably treated by their inferiors with the most profound respect. The Earl would hardly have forgiven the startling familiarity of such a dedication, however "vague it might be for the world generally"; and if the Sonnets were meant to meet any one's eyes but his own, he had good reason to be offended with the publisher.'

In 1862, M. Philarète Chasles, Conservateur de la Bibliothèque Mazarine, published in the *Athenæum*, No. 1787, his views on this enigmatical inscription, which were commented on by Mr. Bolton Corney, in a privately-printed tract, entitled 'The Sonnets of William Shakspere: a Critical Disquisition suggested by a recent Discovery.' Mr. Corney thus summarizes what I cannot but call the *preposterous* arguments of M. Chasles:—1. That we have here no dedication, properly so called, at all, but a kind of monumental inscription. 2. That this inscription has not one continuous sense, but is broken up into two distinct sentences. 3. That the former sentence contains the real inscription, which is addressed *by* and not *to* W. H. 4. That the person to whom the inscription is addressed is, for some reasons, not directly named, but described by what the learned call an *Autonomasia* (the only begetter of these ensuing sonnets). 5. That the latter sentence is only an appendage to the real inscription. 6. That the publisher, in the latter sentence, is allowed to express his own good wishes, not for an eternity of fame to the begetter of the Sonnets, which would be an impertinence on his part, but for the success of the undertaking in which he, the adventurer, has embarked his capital.' This theory is adopted without hesitation by Mr. Corney; who, accordingly, divides the inscription into two distinct sentences, newly punctuated. The first sentence (the real inscription) is:—

'To the onlie begetter of these insuing Sonnets, Mr. W. H. all happinesse and that eternitie promised by our ever-living poet wisheth' (which we are required to construe thus:—'To the onlie begetter of these insuing Sonnets, Mr. W. H. wisheth all happinesse and that eternitie promised by our ever-living poet.')

The second sentence (the subscription) is:—

'The well-wishing adventurer in setting forth.'

T. T.

In the later and more original portion of his pamphlet, Mr. Corney endeavours to show that 'the only begetter of these Sonnets,' or, in other words, the patron who caused the Sonnets to be written, was Henry Wriothesley, Earl of Southampton; that the Sonnets, as we now have them, were written soon after 1594, they being, in fact, 'the future doings' which Shakespeare had promised Lord Southampton in the Dedication to 'Lucrece,' first published during 1594; that the Sonnets are, with very slight exceptions, mere poetical exercises, and must not be regarded as containing any materials for the biography of the poet; that the initials 'W. H.' denote William Lord Herbert, afterwards Earl of Pembroke, who inscribed the Sonnets to the Earl of Southampton; that T. T. is, of course, Thomas Thorpe, who does no more than thus express his wishes for the success of the publication; and that the Sonnets were published without the sanction of the author or of his patron. 'Nevertheless,' continues Mr. Corney, 'the volume of 1609 was no clandestine impression, nor was Thorpe an obscure man.... The discovery of the channel through which the manuscript of the Sonnets reached the press is now hopeless. A mystery was, no doubt, desired, and a mystery it remains. We must have recourse to the balance of probabilities, and I submit a new theory. Be it assumed that the volume of

Sonnets was a transcript made by order of William Herbert, afterwards Earl of Pembroke; that it was then inscribed by him to the Earl of Southampton as a gift-book, and that it afterwards came into the possession of the publisher in a manner which required concealment. With this theory, which the Inscription and the other peculiarities of the volume seem to justify, the perplexities of the question vanish! I anticipate one objection. As copies of the Sonnets were in the hands of the *private friends* of our poet, a copy was surely in the hands of his patron! How then could William Herbert offer the noble Earl so superfluous a gift? It might have been a substitute for a lost copy, or a revised text, or a specimen of penmanship. This was a calligraphic age, and specimens of the art were frequently offered as gift-books.... W. H. himself, at a later period of his career, was a *munificent* donor of manuscripts, as Oxford witnesses. In short, the unceremonious title of the volume seems to have been copied from a private memorandum, and the arrangement of the Inscription almost reveals the imitation of an ornamented manuscript.'

Upon this extraordinary theory—to every sentence of which exception might be taken—Mr. Dyce, in the Life of Shakespeare, prefixed to his second edition of the Poet's Works, thus judiciously remarks: 'I am unable to persuade myself that the Inscription, prefixed to the quarto of 1609, is anything else than a *dedication* of the *Sonnets to Mr. W. H.*, by Thomas Thorpe. The idea of Mr. Corney, that the Inscription consists of two distinct sentences, appears to me a gross fancy; and his notion that, in the first of those sentences, 'Mr. W. H.' is the nominative to the verb 'wisheth,' offends me as a still wilder dream. I must confess, too, that Mr. Corney's attempt to account for the Sonnets having found their way to the press is very far from satisfying me,—ingenious as it doubtless is.'

I will conclude this long letter by presenting an accurate copy of the dedication of Southwell's poem, and let the public draw their own conclusions as to whether I am justified in asserting that the 'W. H.' who 'wishes, with long life, a prosperous achievement of his good desires' to his patron, be or be not identical with the 'onlie begetter' of Shakespeare's Sonnets; and if this be granted, whether it does not, as I asserted in my previous letter in your journal of the 25th October, dispose at once and for ever of the idea of 'W. H.' being either William Herbert, Earl of Pembroke, or Henry Wriothesley, Earl of Southampton, and thus clears the ground for inquiries in another and humbler direction.

'To the Right Worshipfull and Virtuous Gentleman, Mathew Saunders, Esquire. W.H. wisheth, with long life, a prosperous achievement of his good desires. Sir; as I with great desire apprehended the least opportunity of manifesting towards your worthy selfe my sincere affection, so should I be very sory to present any thing vnto you, wherein I should growe offendis, or willingly breed your least molestation: but these meditations, being Divine and Religious (& vpon mine owne knowledge, correspondent to your zealous inclination) emboldened me to recommend them to your view and censure, and therein to make knowne mine owne entire affection, and seruicable loue towards you. Long haue they lien hidden in obscurtie, and happily had neuer seen the light, had not a meere accident conuayed them to my hands. But, hauing seriously perusid them, loath I was that any who are religiously affected, should be deprived of so great a comfort, as the due consideration thereof may bring vnto them. As for my selfe, Sir, the knowledge you haue of me, I hope will excuse the coldnesse and sterilitie of my conceits, who couet to illustrate my intire affectiō vnto your worship, by real and approued actions, referring my selfe wholly in this, & all other my indeuours, to your fauourable construction, who shall euer be of power, in the humblest seruices to command me. Your Worships vnfaid affectionate, W.H.'

CHARLES EDMONDS.

Literary Gossip.

THE writer of the memoir of Hugh Elliott has now completed her Memoir and Letters of her husband's grandfather, the first Lord Minto, which will shortly be published in three volumes. The book will throw light on an almost forgotten episode in our history, the British occupation of Corsica, Lord Minto having been Viceroy of the island. The correspondence is said to be varied and good, Lord Minto being intimate with some of the first men of the day, Burke among the number. Lady Minto's task has been an arduous one, and her book ends with her hero's European career. What he did as Governor-General of India and afterwards, still remains to be told.

THE first impression of Mr. Mill's Auto-biography, consisting of three thousand copies, was all sold within six days of publication, and a second impression of the same number is already exhausted.

A NEW story from the pen of Sir Arthur Helps is in the press. It is concerned with Russian conspiracies, and gives an account of the economics of Siberia, to which his chief characters are transported.

A NEW volume of Sermons by the Archbishop of Westminster, entitled 'Sin and its Consequences,' is in the press, and will be ready very shortly. The publishers are Messrs. Burns & Oates. The same firm are about to issue an English translation, by Mr. C. F. Audley, of Montalembert's 'Letters to a Schoolfellow.'

THE Camden Society will almost immediately publish the text of two volumes of letters, addressed, in 1673 and 1674, from London to Sir Joseph Williamson, at Cologne, where he was Plenipotentiary with Sir Leoline Jenkins, to the Congress of Peace. They are edited from the Record Office MSS., by Mr. Christie, author of the 'Life of the First Earl of Shaftesbury,' and illustrate the history of the famous Cabal Ministry. The letters contain accounts of some hitherto unreported debates in the House of Commons.

WE regret to say we were mistaken in supposing the managers of the voting charities were really repenting of the error of their ways. Mr. C. Reed, M.P., writes to us:—

'You state, on my authority, that the managers of the principal charities have consulted, and are prepared to adopt the suggestions of those who advocate reforms.' Sir Sidney Waterlow assures me that he reported that 'Mr. Reed had given him reason to believe that some of the charity managers were intending to consider whether any further steps could be taken by them to prevent abuse arising in the present system of voting.' I think you will see that I am misrepresented, and you will oblige me by giving publicity to this correction.'

IT has generally passed unperceived that the verses said to have been addressed to the Count of Chambord by M. Victor Hugo, congratulating the Count on his last manifesto, are no more nor less than a piece of 'L'Année Terrible,' printed a year ago, and extracted from thence and given as new by ingenious Royalists. The same practice was resorted to at the death of Napoleon the Third by the Bonapartists, when a piece on Charles the Tenth was reproduced from 'Odes et Ballades' as applying to the late Emperor.

THE Council of the Society of Antiquaries have issued a notice to the effect that, in the

course of the ensuing session, the removal of the Society to their new quarters at Burlington House will probably be effected, and that it may, in consequence, be necessary to suspend some of the meetings. Due notice, however, will be given to the Fellows should such a necessity arise.

A NEW edition is in the press of the well-known sporting book, 'Jorrocks's Jaunts and Jollities,' which has been for some time out of print. The author of this book, as also of some other popular books of a similar character, was the late Mr. Surtees, of Hamsterley Hall, Durham.

WE recommend the following note to the attention of the editor of *Good Things* :—

"In this month's number of *Good Things*, there appears an article, entitled 'Uncle Ben,' signed by 'George Cupples,' which I find on reference to be identical with an article published in *Good Words*, for 1862, page 263, under the title of 'What sent me to Sea,' signed 'William Hansard.' Are 'George Cupples' and 'William Hansard' one and the same person; and, if so, is it right to republish an article without noting the fact?"

E. T. HARGRAVES."

A COMPANY is being formed, called "The Protestant Newspaper Company, Limited," for the purpose of starting a newspaper in Manchester, the object being to have in Lancashire an organ to uphold Evangelical principles in opposition to Ritualism. The *Manchester Protestant Standard* is to be the title of the new journal.

MR. JOHN FISKE, Assistant-Librarian, and formerly Lecturer on Philosophy, at Harvard University, who is now paying England a visit, has in the printer's hands a work entitled 'Outlines of Cosmic Philosophy, based on the Doctrine of Evolution.' It will be published in London as well as in the United States.

MR. ROBERT K. DOUGLAS, of the British Museum, has been elected Professor of Chinese at King's College. He succeeds Mr. James Summers, who has accepted an important appointment in Japan.

MR. STANFORD has in the press a little book, entitled 'Ashanti, and What we Know of It,' a sketch by Vice-Admiral Sir J. Dalrymple Hay, Bart., M.P.; containing a narrative of the events which led up to the present crisis, and an account of the country.

OUR hope that there might be Chaucer Records at the Lord Chamberlain's Office is disappointed. Lord Sydney informs us that his Records do not reach back to Edward the Third's time, or even Edward the Fourth's. But the Record Office in Fetter Lane has yielded to Mr. Furnivall's search, under the courteous guidance of Mr. Selby, the Superintendent of the Search-Room, the following fresh notices of Chaucer:—1. That on 1st March, 1360, Edward III. gave 16*l.* towards the poet's ransom, after his capture in France: "Galfrido Chaucer, capto per inimicos in partibus Francie; in subsidium redempcionis sue, de consimili dono Regis, die & anno supradictis, xvij. li." (This was 13*s.* 4*d.* less than His Majesty gave Robert de Clynton to buy a horse; and 4*l.* less than he gave John de Beuale to buy a "cursor" or war-horse.)

2. That on the death of his Queen Philippa (on Aug. 16, 1369), Edward III., on 1st Sept. 1369, ordered to be given to Chaucer, as one of his "Esquires" of less degree, 3 ells of

black cloth, short, for mourning. (On the same day, the King ordered 6 ells of like black cloth to be given to Philippa Chaucer, probably then the poet's namesake, and certainly his wife in 1374.) 3. That in 1369 Chaucer got a grant of 1*l.* for his summer clothes. 4. That in 1372 and 1373 he got 2*l.* for his summer and winter clothes each year. 5. That in the Record Office are two rolls that Chaucer must have handled in 1381 and 1385, being the returns of his two collectors, over whom he was Controller, of the Customs-dues received by them in those years for home and foreign wool, wool-fells, and hides, such returns being made "per visum et testimonium Galfridi Chaucer, Contra-rotulatioris." Chaucer's own returns, which he was bound to write with his own hand, are not among the extant Records of the Port of London; but further search will be made for them.

THE monthly issue of Parliamentary Papers for October consists of only eighteen Reports and Papers, and nine Papers by Command. Among the latter is a bulky volume of Minutes of Evidence on the Unseaworthy Ships enquiry. There are also the General Report, by Capt. Tyler, on the Railway Accidents for the year 1872, and Reports on the same subject for the months of May, June, July and August, 1873. The List of Orders made by the Charity Commissioners, establishing schemes for Nonconformist Endowments, is among the most important of the Reports and Papers. We also note the Report and Evidence on the Practice as to Purchase and Sale of Materials for the Navy; and the third Report, with Evidence, on East India Finance.

THE Kent Archaeological Society have undertaken to print at once, from Mr. Skeat's transcript, the MS. collection of Kentisms and Kentish proverbs made by Dr. Pegge in 1735-6. Copies of this will be in the hands of subscribers to the 'Archæologia Cantiana' early in 1874; and the English Dialect Society will reprint the collection shortly afterwards for its members, with such corrections and annotations as only the "men of Kent" can supply.

A VALUABLE addition has been lately made by presentation from M. A. Ducasses, to the Municipal Library of St. Germain-en-Laye, of what may be called a small museum, consisting of 97 pictures, 29 drawings, and about 500 books. Among them are to be found:—1. A book of *Horæ*, formerly belonging to Madame de Maintenon, and inscribed on the first page: "Ce livre appartient à Françoise d'Aubigné." 2. A copy of the Defence of Louis the Sixteenth, annotated by Queen Marie Antoinette, and bearing, it is said, in her own hand, "Oportet unum mori pro populo." Not having seen the book, we cannot warrant the autograph. 3. A MS. of the fourteenth century, on vellum, illustrated with splendid miniatures ascribed to Guido. It was formerly in the possession of James the Second, who died at St. Germain in 1701.

MR. R. E. FRANCILLON, author of 'Earl's Dene,' 'Pearl and Emerald,' &c., is writing a new story, called 'Olympia,' for the *Gentleman's Magazine*. Another young writer, Mr. Gosse, of the British Museum, is about to publish a volume of short poems, to which unity is given by a musical theme.

SCIENCE

THE TRANSIT OF VENUS.

At the meeting of the Royal Astronomical Society on the 14th inst., the Astronomer Royal gave an oral account of the present state of the preparations for the observation of the Transit of Venus this year. It is unnecessary to enter into this at any length, as the principal stations selected have been already mentioned in the *Athenæum*. Sir G. Airy proposes to strengthen two of these, if possible, by having an additional subsidiary station in the group of the Sandwich Islands, and by occupying one, if the Challenger reports it to be practicable to do so, on the Macdonald or Heard Island, to the south-east of Kerguelen's. The course the Challenger was taking was exhibited on the Admiralty chart; and it was stated that the information obtained by her could be communicated to the observing parties at the Cape of Good Hope, if they could not receive it earlier. The Astronomer Royal carried the meeting with him in his emphatic protest against the advice so frequently forced upon his attention to attempt to establish stations, at which, although geometrically favourable, there was no reasonable probability of being able to land or to make proper arrangements for the observation. In this category, he remarked, Crozet's Islands must certainly be included. Sir George Airy also mentioned that an artificial model of the Transit of Venus had been contrived by him at the Greenwich Observatory to enable the intending observers to acquire practice beforehand in the phenomena to be observed, which, as is now well known, are somewhat complicated.

SOCIETIES.

ASIATIC.—Nov. 17.—Sir H. Bartle E. Frere, President, in the chair.—Prof. R. C. Childers read a paper 'On the Sinhalese Language,' which he showed to belong to the group of the Aryan vernaculars of India, and to be deserving of much more attention at the hand of Oriental scholars than it has hitherto received. He showed that philologically it approximates very closely to the Pali, a fact confirmatory of the tradition, recorded in the 'Mahavanso,' that the colonizers of Ceylon came from a district of Magadha.—Mr. Childers drew attention to the remarkable fact that the Sinhalese language was already in Mahinda's time fundamentally the same that it is at the present day, and endeavoured to account for its marvellously rapid phonetic decay between the time of the colonization of Ceylon and that of Mahinda's mission, a period of less than two centuries and a half.—A paper, by Mr. T. W. Kingsmill, on Tang, the founder of the Shang dynasty in China, was also read. The writer endeavours to show that the account of this prince is another version of the solar myth, with some foundation of historical fact pointing to a struggle between two tribes of Aryan origin.

STATISTICAL.—Nov. 18.—Dr. W. A. Guy, President, in the chair.—Among the candidates elected were the Baroness Burdett-Coutts, the Earl of Rosebery, Lord Lawrence, Sir W. Jones, Bart., Sir H. L. Anderson, and others, in all thirty-two.—The evening was occupied with the Inaugural Address of the President.

MATHEMATICAL.—Nov. 13.—Prof. Cayley, and subsequently Mr. J. J. Sylvester, in the chair.—Mr. Sylvester and Lord Rayleigh were elected in the Council, in the place of the retiring Members, Prof. Crofton and Mr. Stirling.—Mr. Sylvester gave an account of a new instrument for converting circular into general rectilinear motion, and into motion in conics and higher plane curves.—Mr. W. Adams exhibited and explained the mode of operation of his Mensurator and Cælometer, and gave a brief account of the objects to which they could be applied.—Mr. S. Roberts read a short note 'On the Expression of the Arc of a Cartesian by Elliptic Functions.' The purport

more of the man-like element in the idea of the animal he presented; but then the creature would have looked, in his hands, much less like a gentleman than this defiant beast does. It is worthy of remark that Landseer's conception of animals was almost invariably such as gave an aspect of semi-civilization, if not full civilization, to them. This very stag, grand as he is, has a tinge of "gentility" in him, not wholly desirable in such a subject as this. As one looks at him, a faint suspicion rises in the mind that the creature is not wholly unconscious of himself, of the spreading of his chest, the "cleanliness" of his limbs, the "set" of his antlers, the condition of his hide. The civilized *human* element is everywhere in Landseer's work; even in such a picture as this, where it is anything but desirable, it is by no means absent. People who do not recognize this, do not appreciate the radical difference between animal and human vitality. Now, that difference was ever present in the minds of Snyders and Fyt, the truest, most powerful, and best masters of animal nature. The pathos of Landseer's animals is so essentially human, that one sees in it the cause of a large proportion of the popularity of his pictures, especially those which the modern world knows best—not his earlier works, which have been forgotten with their generation, but will, we hope, be present in the forthcoming collection of Sir Edwin's pictures, —a collection, by the way, which, however desirable on other grounds, will not, we are persuaded, be entirely beneficial to the reputation of the painter as a painter. The deceased artist's friends, who, no doubt, understand the nature of the work they have so considerately undertaken, will probably act wisely if they refrain from making the collection complete: it will be enough if it contains a fairly representative selection of his pictures. This refers, of course, entirely to Landseer's rank as a painter. His merit is unquestionable as a designer with a not unexpected modernness of sentiment, and occasionally, as in 'Braemar,' giving distinct evidence of the capacity for something that was greater, but not fairly developed. Popular opinions about animal-painting would derive considerable benefit by the exhibition, with the forthcoming collection of Landseer's, of certain choice works by Snyders and Fyt, —half-a-dozen of each would do, and they would not be difficult to obtain even in this country. What can the public be expected to know about those masculine painters while the National Gallery contains none of their works? On comparing Landseer with the ancient masters of animal painting—the number of the latter is strangely few—it is, first of all, needful to renounce for our countryman nearly all his pretensions as a colourist, and rely on his powers in dealing with sentiment apart from sentimentality, and on his drawing, modelling, knowledge of character, and sense of beauty. Although not so rough, strenuous, and masculine a painter as Snyders or Fyt, and far inferior to them in solidity and knowledge of the contour and textures which they painted in common, Landseer dealt happily with a much greater diversity of textures and surfaces than it fell to the lot of the Dutchmen to deal with. He was inferior to them as a draughtsman, and inferior as a modeller, although more dexterous: witness the feather in 'Spaniels of King Charles's Breed,' part of the Vernon Gift, which is one of the most marvellous pieces of handling the world knows. Still it is more like the work of a wonderfully clever calligrapher making wonderful flourishes with his pen, than painting in the strict sense of the term. We regard the often-vaunted fur in Her Majesty's 'Piper and Pair of Nut-crackers' (R.A. 1864) as, comparatively speaking, the result of mere trick. On the other hand, in feeling for graceful beauty, which of the old masters can be compared with our modern one just dead? How many among them have approached 'Eos'? How many have done anything worthy of comparison with the dignity of 'Grafton' in 'Dignity and Impudence'? Rubens did much in the way of sentiment with his lions; but who has matched Landseer in dealing with the loves of mankind and dog-

kind, as in 'The Highland Shepherd's Chief Mourner,' 'The Distinguished Member of the Humane Society,' and 'Suspense'? Lastly, who could come near him in humour? We, long ago, styled him the Shakspeare of dogs; he is also the Hogarth of that much-loved race. Of this sort of thing the old masters seem to have had hardly any notion. The companionship of men and dogs was, however, very often subtly hinted at by Titian, Tintoret, Van Dyck, Velasquez, and Rubens: but it is seldom that old painters give notions of the playfulness of animals. Mind, the cat-painter, did a good deal in this way, but one swallow does not make a spring, and Landseer did more in this respect than all the other artists put together.

Near this very large picture hangs a very small one, a true gem in its way, the work of Senhor Ruiperez, representing the loading of mules in a Spanish stable. It is an admirable piece of rich colour and powerful tone; the execution is a little flimsy or rather thin. By M. Bisschop is a striking picture, in Rembrandt's manner, showing at full length Rembrandt about to enter a chamber, by the door of which he is standing, holding the handle of the lock and about to turn towards it. This picture is a striking contrast to its neighbour, by Mr. F. Goodall, styled 'Rebekah,' or 'Rachel,' we are not sure which, and the picture does not help us out of the difficulty, standing at a well with a jar on her shoulder. The clearness of the painting, and conscientious effort of the artist to redeem a weak, prosaic, not to say commonplace design, by careful, we cannot call it learned workmanship, are redeeming points in an uninteresting picture. Next after this we noticed a fine picture by Troyon, with a stream in meadows, the whole rich, luminous, and solid as was pretty well all that that master, the French Constable painted. Troyon certainly drew cattle better than Constable, but, of course, rich, dewy, and strong as his pictures are, they do not approach the works of our countryman.

Stanfield's 'Tintagel,' a scientific, vigorous piece of prose-painting, of one of the most poetical subjects in England, is here, and represents the painter with much fairness. It differs from most of his works in having a subject; that is to say, it is not devoid of incident, and it is not inferior to any of his fellows from his hands in picturesqueness of composition. The latter quality often supplies to his works all the interest they possess for an artist. A scenic mode of putting his subject on the canvas, genuine feeling for daylight, careful, though not always successful drawing, and a noble sense of the motion of water, are the charms of the greater number of Stanfield's pictures, which, but for these elements, would repel us by their not unfrequent hardness, coldness, and want of richness of colour and tone. The man who could look on Tintagel and see no more of the last-named qualities than appear in this landscape, must have been unfortunately constituted. The point of view has been well chosen and brings into prominence the working-stage of the quarry and the crane which overhangs the water; but what a pity it is that the cliffs, which Nature has clad in noble hues, are so clay-like! This picture is better suited for an engraving than a painting, and even as such it is deficient in variety and depth of tone. Every one knows that Tintagel is grander than this, and that, although it is desolate, it is not bald. Near it is another coast picture, which can boast of more attractive, although less sterling, qualities than Stanfield's prose painting. It is Müller's 'Bay of Naples,' a picture of which it is not paradoxical to say that it is more brilliant than luminous. It is a fine work in its way, one of Müller's best; but its poetry is a little trite, and the painting, as was generally the case to even a greater degree in the artist's landscapes, is rather too "clever," having a slight taint of "drawing-mastership."

Near the 'Bay of Naples' hangs a painting of quite a different kind, to our minds immeasurably its superior, Mr. Linnell's 'Noon-day Rest,' painted in 1857, and showing reapers sitting resting in a half-cut field of golden corn. Here, indeed,

we have fine and solid workmanship, consummate knowledge of colour, refined draughtsmanship, and a noble power of dealing with the sky: the painting of the clouds here is very fine, both as to modelling and colour. As a representation of the effect of intense heat on an English landscape, this famous example has been rarely if ever surpassed. Notice the beautiful treatment of the receding edge of the standing corn, how carefully it has been studied, and how skilfully it is drawn. The figures are admirably disposed, but the finest part of the picture is the sky: in this the perspective of the clouds is a masterpiece. The general composition of the picture is superlatively excellent. It is one of the finest specimens of Mr. Linnell's later style in painting.

Mdlle. Rosa Bonheur's 'Forêt de Fontainebleau' is here. It is the large picture, with deer standing in the foreground and in an open space of the forest, near some grey, richly-lichenized rocks, with a bright stream running to the front, at which a fawn stoops to drink, while the plain stretches far away to the distant fringes of grey and brown woods, and is covered with miles of fern and shrubs. A stag, seemingly alarmed by some distant sound, stands in the front of his family. He raises his head, and with quivering nostrils sniffs the air, as his limbs are drawn instinctively together to bear him off with the utmost speed. This is worthy of being reckoned among the finest of the great painter's pictures; good enough to place her on a level with Landseer himself when dealing with subjects of a similar kind; and superior to Landseer's in purity and brilliancy of lighting, richness of colour and tone. How graceful are the figures of the does here, how beautifully are they composed to show the peculiarities of their forms and modes of moving, elegant as they are! The warm silvery light of the sky, so characteristic of a French autumn, and so lovely in itself, is given here with extreme felicity. The draughtsmanship, modelling, colour, and mode of dealing with the effect of warm daylight on the slate-rocks, which occupy part of the foreground here, are worthy of Mdlle. R. Bonheur or any other first-rate artist.

The last-named picture has a place on the staircase of Mr. Bolckow's house,—opposite to it hangs the noble work of another French painter, M. Schreyer, the well-known 'Abandonné,' the subject being the detention of one of the horses of a military wagon through its being secured to the pole and trammelled by its dead fellow. The carcass lies on the other side of the pole; the wagon is heavy; the spongy land has sunk under the wheels of the loaded carriage; a dead soldier, driver of the team, lies on his face near the heels of the living but wounded horse, whose head, stretched to the windward, is gaunt with hunger and exposure in the bleak wind, the harbinger of snow that loads the air from the zenith to where bright cold light shines on the horizon, and must soon fall and bury the living and the dead. We have described this intensely pitiful design before now, and, therefore, shall not dwell a second time on its extraordinary merits. M. Schreyer never designed with more tragic power, or rendered a moving story with more terrible pathos. Painful as the subject is, there is nothing morbid in its conception or its realization.

In M. E. Frère's 'School at Ecouen' we have one of the most successful pictures of its class: groups of children are coming out of their schoolhouse into the snow-laden streets of the town. The design is, as is always the case in M. Frère's pictures, replete with incidents—playful, genial, pathetic. Notice how prettily the little mother-like sister ties the comforter round the neck of her lesser brother, who stands before her and shivers. There is a great deal of capital colour, of M. Frère's peculiar sort, in this charming picture. A less pretentious, but, to our mind, a preferable work, is 'The Woodgatherers,' by the same artist; an "upright" design, showing a woodland view and snow-laden pathway in the hardest frost, where a boy has dropped his load of sticks and loiters near it, while his shivering little sister

stands with her load still on her back. The two figures are designed with the artist's happiest feeling for the pitifulness of the subject. This element of fine pathos he has contrived to render perfectly, and in expressing the misery of the subject he has given us nothing that is mean, nothing that is sentimental, nothing that is "pretty." The execution of this picture is as genuine as its conception and design are. Another work by M. Frère is delicious as an example of the purest, finest kind of French *genre* painting. It is called 'The Reprimand,' and represents an old fellow holding a whip behind his back and admonishing a little boy who stands before him. A little girl is near this group. The expressions of the three persons are most simple, true, and homely. The face of the man is a charming study of severity without anger, but that of the boy is even superior in its boy-like simplicity and sorrowful candour; nor is that of the sympathizing, half-frightened girl less delightful in its truthfulness and goodness. The colour is excellent, as usual with M. Frère; and the toning leaves nothing to be desired.

The next picture which calls for notice is one by M. L. Gallait, styled 'Art and Liberty,' the figure of an Italian gentleman holding a violin. He has long hair, and a *quasi-poetical* expression on his features. There is so much, if our taste be right, of false sentiment in this work, that we may pass it by without further comment than that which is due to its careful modelling; it is too smooth in its surface and monotonous in its textures. Careful drawing does not redeem these defects, nor can indifferent colouring make a sentimental design acceptable. We believe this is a repetition of a larger and popular work, but we are not certain. An undoubtedly repetition occurs here in the admirable version in water colour of Mdlle. R. Bonheur's 'The Horse Fair,'—an extremely brilliant and pure specimen of colour, showing some differences in design from the better-known picture in oil. In oil the artist has produced more than one replica of her famous work. We believe this is the only example in water colour.

A few years since our readers saw at the French Gallery in Pall Mall a brilliant sunlight painting by M. Meissonier, styled 'The Stirrup Cup,' and representing a messenger clad in white, dismounted from a white horse, standing at the door of a cabaret, and receiving drink from a waiting-maid. The elaborate execution of this picture renders it one of the most acceptable of the painter's works, famous as they are for that quality. The figures have the artist's characteristic largeness of style, notwithstanding the small scale he uniformly adopts. It would be hardly possible to surpass the delicacy of the drawing of the figures. The spontaneity of the design, a not invariable element in M. Meissonier's art, is worthy of the highest praise, for the figures of the horse and those of the human constituents of the subject are completely in unison in expression and character, and beautifully composed to a single purpose. This picture looks as if it only needed to be enlarged to have the aspect of life in all its verity. The figures stand admirably, and their shadows in the sunlight have been projected with supreme skilfulness. The solidity of the whole, the result of a combination of these excellences, is most enjoyable. Its sole defect, so far as our observation enables us to speak, is in a lack of warmth of effect, not of richness of colouring, for of the latter there is abundance in the dresses, and also in the buildings and other accessories. The drawing and modelling of the horse are exquisitely fine. 'The Ante-chamber,' by the same artist, represents a man wearing a short red cloak, and waiting the reply to a message he has brought. The spirit and expressiveness of the figure are perfect; the man is tired of waiting, for he appears to be moving his foot impatiently. What has been written of the execution of the figures in 'The Stirrup Cup' is fully applicable to this work too. In delicacy and precision it is by no means inferior. Besides these merits, great as they are, it has fine, warm, and rich colouring,

and admirable chiaroscuro. M. Meissonier is usually happier in rendering the effect of an interior than of the open air. All the accessories, furniture and the like, in this example are fairly worthy of the artist. We can give no higher praise.

In Mr. Bolckow's collection we are delighted with a work by Madame Henriette Browne, her 'Mussulman School at Cairo,' a picture which we noticed at the time of its exhibition in a recent *Salon*. Madame H. Brown is a mistress of her art, one of the few who paint with the largeness of an old master, and with such power in combining the elements of her productions as would be creditable to the most able artists. A black-robed Moolah teaches the boys with true Oriental serenity and gravity; one of the pupils has a pink dress; a boy with a beautiful face lolls dozing against the wall. The varieties of character and expression in the faces prove the care and true feeling of the artist; the painting is wonderfully sound and learned, and, with all its precision and mastery, abundantly free. There is a charming picture here by M. Duverger, 'Boys Blowing Bubbles.' This admirable specimen of the painter's skill is full of true expression, and rich in his characteristic fidelity. The whole is remarkable for its fineness of keeping and sobriety of colour. It is akin through its subject and general mode of treatment to the productions of M. E. Frère; but, so original is the artist's inspiration, and so genuine is the conception, that not the slightest shadow of plagiarism can be traced in it. By M. Dubufe, we observed a finely modelled and drawn portrait of a lady, which demands especial mention for those excellent qualities.

The remaining examples which attracted our attention during a visit which necessarily afforded but limited opportunities for study, — for Mr. Bolckow's house was then in the hands of builders, and about to receive a considerable addition, — were English. It is probable that, as many of the pictures were displaced from the walls, while others were at Vienna, we have missed noticing more than one fine specimen in Mr. Bolckow's possession, and unavoidable haste in note-taking may have induced trivial errors in the descriptions and criticisms made before the works we were so kindly enabled to examine under circumstances which sometimes exclude strangers ; but we trust that, on the whole, we have done justice to the merits of a fine collection. The remaining English pictures here, so far as we know at present, are : MacLise's 'Eve of St. Agnes,' which has been recently engraved, and more than once described in the *Atheneum*. Although a late work of the painter, it is worthy of his prime, and even, in some respects, surpasses many of those which he produced in happier days. One of Mr. J. Faed's best pictures, a fine, though rather hard and very solid work, is here. It represents an old man reading a ballad ; an interior, which is admirably painted ; a girl and an old woman listen to the recitation. Mr. J. Faed is always an honourable and a conscientious painter, — he never fails to tell a story with care and truthfulness ; and in this example there is less than usual of a certain metallic manner, which diminishes the technical value of his productions. In colour it is superior to the generality, and consequently it is unusually agreeable. We observed one of Mr. E. Nicol's best works, the well-known 'Both

1873's best works, the well known 'John Puzzled,' a schoolmaster and a boy considering a task which poses both of them, but with diverse and capitally-rendered expressions. Painted with much solidity, this specimen of Mr. Nicol's facile skill is superior to several of his recent works. There is a beautiful Turner here in 'Eridge Castle, Kent,'—an example of a fine time and kind, with a soberly grand effect, the whole in exquisite keeping, rich in the fine colouring of the painter; chaste, soft, and broad, with all delicacy of treatment in a noble style of landscape-art, such as is rarely cultivated now, and which Turner himself abandoned too soon. There are more English paintings here, including works of Mr. T. S. Cooper and others. We noticed also the fine Teniers, 'La Cuisine Flamande.'

The following article of this series will deal with the ancient pictures and other works of art in the collection of the Earl of Lonsdale, at Lowther Castle, Westmoreland, which we have been kindly allowed to examine.

Fine-Art Gossip.

THE private view of Mr. Holman Hunt's picture, the 'Shadow of Death,' takes place on the 28th and 29th inst., at the Gallery lately occupied by the New British Institution, New Bond Street. The public will be admitted on the first of next month.

THE private view of the Winter Exhibition of the Society of Painters in Water Colours takes place on the 29th. The Gallery will be opened to the public on the following Monday.

MR. WHISTLER writes to us:—"I wish through the *Athenaeum* to correct an error now current about the title of a picture of mine at the Society of French Artists, Bond Street. I am supposed to have named it 'The Yacht Race, a Symphony in B sharp'; and it is suggested that in so doing I have perpetrated a senseless pun. M. Deschamps did not purchase the picture from me, and I hear from him that he found the silly title in question written on the back of the canvas. The titles I have hitherto given to my pictures have been intended by me as a key to my work simply; but I cannot expect others, who do not understand them, to refuse themselves any witticism, like the above brilliant parody, on the subject. I have been prevented writing to you before by illness."

MR. HOLMAN HUNT has recently completed a life-size, seated portrait of Mr. Thomas Fairbairn. It is nearly a full-length, and numerous accessories, works of art, &c., are introduced into the work.

Le Chronique des Arts, apparently with perfect seriousness, gives the following news:—"Une Société, dit le *Times*, s'est formée récemment en Angleterre, au capital de 20,000 livres sterling, pour consacrer, par un grand tableau historique, le souvenir du procès Tichborne. Ce tableau représentera sur la plus grande échelle la cour du banc de la reine pendant les débats du procès, et devra contenir, autant que possible, les portraits des personnes officielles et des personnes impliquées dans cette affaire. Ce tableau sera reproduit par la gravure ou la photographie."

THE South Kensington Museum acquired, a few months since, by the gift of Mrs. Tatlock, some fine oil paintings by the late P. Dewint, that lady's father, among which are two, not only on a large scale, but of extraordinary merit and beauty, manifesting powers of a higher class than are commonly ascribed to the artist. Mrs. Tatlock has recently died, and not long before her death she presented to the same institution some charming sketches in water colours, also by her father, which are now exhibiting. Owing to the death of Mrs. Ellison the remainder of her husband's bequest has been received at South Kensington, and will be shortly exhibited there. It may be remembered that this was a superb collection of water-colour drawings, and that some years ago, immediately after his decease, she made over to the Museum one half of it, though she was entitled to retain the whole during her life.

MESSRS. DULAU & Co. announce the publication of 'Le Peintre-Graveur Hollandais et Flammand,' a catalogue raisonné of engravings of Dutch and Flemish pictures. This work will resemble the famous publication by Bartsch; and will comprise etchings in fac-simile by M. J. A. Boland. It will appear in December next.

MUSIO

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Sir Michael Costa.—FRIDAY, December 5. Handel's "ISRAEL IN EGYPT." Principal Vocalists: Madame Sherrington, Madame Patey, Mr. Sims Reeves, Mr. Montem Smith, Mr. Lewis Thomas, and Mr. Santley.—Tickets, 3s., 5s., and 10s. 6d., now ready.—Subscription for the Season, One, Two, and Three Guineas; at 6, Exeter Hall.

ROYAL ALBERT HALL CHORAL SOCIETY.—Conductor, Mr. Barnby. THURSDAY, November 27, at 8 o'clock. Handel's 'ISRAEL IN THE WILDerness' with Additional Accompaniments by G. A. Macfarren. Miss Edith Wynne, Miss Ferrari, Madame Patey, Mr. Kerr Gedge, and Mr. Sims Reeves. Organist, Dr. Stainer.—Boxes, 3/-, 3s., 2/-, 10/-, and 1/- 10/-; Stalls, 7/-, 5/-, and 3/-; Balcony, 2/-; Admission, 1/-.—Tickets at Novello's, 1, Bond Street, and 35, Finsbury; the usual Agents; and at the Royal Albert Hall.

MR. WALTER BACH'S TENTH CONCERT.—Conductor, Dr. Hans von Bülow (his only appearance as Conductor). Orchestra of 70 Performers. POEMES SYMPHONIQUES, 'TASOS' and 'ORPHEUS' (Liszt).—St. James's Hall, THURSDAY, November 27, at 8 o'clock. Eight—Schubert's 'Fantasia' for piano and chamber orchestra; Raff and Spontini, Pianoforte; Mr. Walter Bach's Vocalist. Mademoiselle Alphonse.—Stalls, 10/-, 8/-, and 5/-; Balcony, 2/-; Admission 1/-.—Stanley Lucas, Weber & Co.'s, 84, New Bond Street; Chappell's, Oliviers', L. Cook's, Keith Prowse's, A. Hays's, and Austin's Ticket-Office, St. James's Hall.

THE WAGNER SOCIETY.

THE second season of the Wagner Society has been opened auspiciously. The wise policy of varying the programme, and not confining it exclusively to excerpts from the operatic and orchestral compositions of the composer of 'Tannhäuser,' 'Lohengrin,' &c., has been adopted. By presenting him in juxtaposition with Beethoven and Berlioz, Spontini, Raff, and Liszt, the charm of contrast was obtained, and the *menu* was not "toujours perdris" for those who made game of Herr Wagner. That the compositions of this musician militant are making fast way here cannot be denied, and the Wagner concerts must inevitably lead to the production of his operas on some lyric stage. We believe that it would be far preferable to have them brought out by a German company trained in his *répertoire* than to attempt their production either in Italian or English. When the works themselves are successful, it will be time enough to try foreign adaptations. In the meanwhile, the Wagner Society is a happy thought, which will sow the seeds of future success, for that some of Herr Wagner's operas may take root here there cannot now be the slightest doubt. If he would be more practical and not sacrifice the solo for his crotchety recitatives, his chances of success would be still greater. Among six orchestral pieces on the 14th inst. in St. James's Hall, there were only two numbers by Herr Wagner, and these were from the 'Meistersinger von Nürnberg,' namely the opening of the first act, the meeting of the master-singers, and the introduction to the third act, the last demanded, for it is a genial and charming prelude, exquisitely instrumented, of which a Meyerbeer or a Mendelssohn would have gladly claimed the paternity. The other items were Beethoven's c minor Symphony, Berlioz's 'King Lear' overture, and Spontini's 'Vestale' overture. Of the first work it is unnecessary to speak. We may, however, commend the conductor's poetic reading of it, and the careful execution of the band. Of Berlioz much could be written, and will be written, for without laying undue stress on his 'King Lear,' which is not the best specimen of his genius, striking as it is in many parts, we do not hesitate to say that he has been much underrated in this country. The time may, however, come when his two symphonies, the 'Harold' pilgrimage and the 'Romeo and Juliet,' will be permanent works in the orchestral *répertoire*; for the intellectual and fanciful illustrator of Shakespeare, of Byron, and of Walter Scott, has surely claims on our national sympathies. If there had been no Berlioz and no Meyerbeer, we will not go back so far as Gluck, there would have been no Wagner, for Wagner's poetic theory is based on the labours of his predecessors, with an extension of course of orchestral development, to mark his own place in the gallery of celebrities. To Wagner, indeed, Berlioz's words applied to Spontini, and quoted in Mr. Dannreuther's brief analytical programme, are peculiarly applicable, "C'est le sort de tous les hommes de génie d'être méconnus de leurs contemporains, et exploités par leurs successeurs." The Wagnerian epoch will be an epidemic, like that of Spohr, who in turn was superseded by Mendelssohn. As for the duration of such epidemic, "qui vivra verrà,"—only art cannot remain stagnant: the past is but a beacon for the future.

The full orchestral display referred to met with due appreciation and recognition from both the professional and the amateur portions of a large

auditory, but the sensation of the evening was the pianoforte playing of Dr. Hans von Bülow; first, in a new MS. Concerto, expressly composed for him by Herr Joachim Raff, of Wiesbaden, one of the modern German lights; and next, in Dr. Liszt's 'Fantasia on Hungarian National Airs.' Herr Raff is Swiss by birth and German by adoption. He is one of the most prolific of living composers, and has produced works in all schools, sacred and secular. We cannot admit after a single hearing that this pianoforte concerto is remarkable for "clearness and symmetry of form" in the first and last movements, although it is unquestionably so in the middle one, *andante, quasi larghetto*, a most lovely inspiration. In the opening *allegro* in c minor, Herr Raff's ideas seem to have flowed too exuberantly, ingenious as his contrapuntal treatment is, and the same objection may be raised against the *finale*. It is possible that familiarity with the Concerto may modify early impressions, for it is so complicated and varied that its attributes cannot be all grappled with at once. About the slow movement, however, there can be no mistake; it is poetic, passionate, delicate, and refined, and, handled as it was by the Thalberg, velvety touch of the pianist, its effect was indescribably captivating. The "Liszt" piece gave rise at its close to one of those exciting scenes which can only be compared with the *furore* of an auditory at the San Carlo in Naples, or the Scala in Milan, roused by the vocal triumphs of a Malibran or a Pasta. St. James's Hall seemed to be occupied by an Italian, not an English public on the 14th, so loud and prolonged was the cheering, and so frequent were the recalls after the pianist had terminated one of the most marvellous displays of manipulative skill ever heard, even in the great days of Liszt himself. The peculiar and quaint rhythm of the Hungarian gipsy airs afforded the composer the opportunity of revelling in manipulative feats, which caused doubts among the hearers whether one pair of hands could possibly be executing them. When we heard Dr. von Bülow play this piece at the Théâtre de la Monnaie in Brussels, last January, as recorded in the *Athenæum* at the time, we thought the Belgian audience had reached a climax in enthusiasm, but it seems that given the provocation, English artists and amateurs can be even more demonstrative.

CLASSICAL CONCERTS.

At the seventh Saturday Crystal Palace Concert, on the 15th, the symphony was No. 7 in A of Beethoven, the execution of which quite won the approval of the connoisseurs. The two overtures were the impetuous 'Ruy Blas' of Mendelssohn, played with fiery zeal by the band, and the 'Hamlet' overture by the Danish composer, Niels W. Gade. The writer of the analysis of the last-mentioned work explains that it is intended to portray Hamlet's "perplexed broodings," which seem to have been shared by the auditory. An Elegy in B minor, for piano and orchestra, Op. 34, composed and played by Mr. E. Silas, an early work of the Dutch composer, is an interesting and even feeling composition: the themes are touching, and the orchestration is artistic; in the *arpeggio* passages for the pianoforte it is a pity, however, that the harp has not been used. Mr. Silas also played two other pieces of his own, 'Malvina' and Gavotte in E minor, in which his fancy is shown to be fertile. He is musician-like in all he undertakes. Madame Patey might advantageously extend her vocal *répertoire* and avoid the constant repetition of Haydn's 'Spirit-Song' and Giordani's air, "Caro mio ben." The American lady who made her *début* was so much out of voice that it must first be ascertained whether her complaint is chronic before mentioning her name.

The first Saturday afternoon programme of the Popular Concerts in St. James's Hall, on the 15th, was signalized by the *début* of Dr. Hans von Bülow, who selected the Sonata Appassionata in E minor, of Beethoven, as his solo, and was the colleague of MM. Sainton, L. Ries, Zerbini, and Piatti, in Schumann's piano and string quintet in E flat, Op. 44. Haydn's string quartet in B minor, Op.

64, No. 6, was the opening piece, led by M. Sainton, whose fine playing of chamber compositions is too rarely heard. Mdlle. Nita Gaetano was the vocalist, and M. Zerbini the accompanist. The Monday scheme of the 17th began with Herr Brahms' pianoforte and string quartet in A major, Op. 26, executed by Dr. Hans von Bülow, Herr Straus, Mr. Zerbini, and Signor Piatti. The closing piece was Haydn's string quartet in E major, Op. 33, No. 3. The great features of the night were, however, the playing, by Dr. Hans von Bülow, of Beethoven's sonata in A flat, Op. 110, and, by the same artist, allied with Signor Piatti, of Chopin's sonata in G minor, Op. 65, for piano and violoncello. Mdlle. Limia was the vocalist, and Sir J. Benedict the conductor.

At the Brixton Monthly Popular Concerts, on the 13th inst., Lady Thompson's trio in D minor, for piano, violin, and violoncello; Mendelssohn's sonata in E flat, Op. 45, for piano and violoncello; Beethoven's sonata in E flat, Op. 31, for piano; and Mr. H. Holmes's romance and toccata for the violin, were the instrumental items in the scheme. Miss Purdy and Mr. Ernest Law (tenor) were the vocalists, and Mr. Minson the accompanist; Mr. H. Holmes, violin; Signor Pezze, violoncello; and Mr. Ridley Prentice, piano.

Giving full credit to Mr. Barnby for the attempt to popularize the 'Passion' music of Bach in this country, we must still remind him that nothing but constant repetitions of the sublime work, with adequate rehearsals, with a well-trained chorus, a first-class band, and principal singers who can declaim recitative as well as sing airs, will accomplish his object. And it will require a musician of genius to add additional accompaniments—to do, in fact, for Bach what Mozart did for Handel. We have no hesitation in saying that it would be better to retain the 'Passion' music for the cathedral or church than to give it once a year so inadequately and with so many reverses as attended the performance by the Royal Albert Hall Choral Society. The service really had but the tenor, Mr. Cummings, to do justice to the solos, and the choristers were steady in the chorales only.

Mr. W. Carter's Choir undertook the performance of Mozart's 'Twelfth Mass' and Mendelssohn's 'Lobgesang' on the 20th, in the Royal Albert Hall, with Messdames Corani, Julian, Patey, Messrs. Lloyd and M. Bennett, as the "announced singers," and Mr. E. Bending organist.

At the third of the "Musical Evenings," on the 19th inst., in St. George's Hall, the scheme included the posthumous string quartet movement in C minor, by Schubert; Beethoven's string quintet in E flat; Schumann's 'Fantasie-Stücke,' for piano, violin, and violoncello; and Sir W. Stern-dale Bennett's pianoforte sonata, 'Maid of Orleans.' The executants were Messrs. H. Holmes, Folkes, Barnett, Hann, and Signor Pezze (string), Mr. Walter Macfarren (pianist), and Mr. S. Kemp, conductor, with Miss A. Whinery as vocalist.

Dr. Hans von Bülow gave the first of his Pianoforte Recitals in St. James's Hall on Wednesday afternoon. His programme included Hummel's 'Grande Fantaisie,' Op. 18; J. S. Bach's 'Concert Italien'; Sir W. S. Bennett's sonata, 'Maid of Orleans'; Studies by Dr. Liszt; and Beethoven's Sonata, Op. 109, in E. A large auditory was assembled, our native talent being present in full force, as there was some curiosity felt about the manner in which the German pianist would interpret the sonata of one of our leading English composers. To paraphrase the well known line, "Those who came to scoff remained to praise," for the performance was dignified and impressive, and in the slow movement, depicting Joan of Arc in the prison, pathetic. This programme music is sufficiently suggestive of the story in the *andante pastorale*, called "In the fields," Haydnish in its simplicity; in the *allegro marziale*, designated "In the field," Mendelssohnian in its restlessness; and the *adagio patetico*, which the composer paints as a scene "In prison," has a Gounodish type; but the final movement, termed "The End," is utterly incomprehensible, if it is to be regarded as applicable to Joan of Arc's execution. In the

Deux Études de Concert,' and the Spanish Rhapsody of Dr. Liszt, the *bravura* powers of the pianist were in full force, the 'Ronde des Lutins' being re-demanded.

MISS M. JANE WILLIAMS, OF ABERPERGWM (LLINOS).

The death of this lady, in her eightieth year, took place on the 10th inst., at Ynys-las, where she had spent many years of her life with her only and elder sister (previously deceased), within a short distance of Aberpergwm, the ancient residence of her family, in South Wales, and by the name of which place she was generally known. There are circumstances relating to this lady which render a notice of her in our columns peculiarly appropriate. In the year 1871, Miss Williams the elder died, and it was reported to the late Mr. Chorley that Miss Jane Williams (the subject of the present notice) had expired. Mr. Chorley, who had for years known and valued that lady, and who was deeply impressed by her musical talents, her exquisite voice, and her unrivalled singing and playing of the ancient airs of her own country, in their original purity, contributed to this journal a brief memoir of the lady who, he believed, had then died, from which we may give a short extract. It will be read with double interest as that great musical authority has himself passed away. The individual whom, when living, he recorded as dead, survived himself; and yet the opinion he expressed reads, as if written now, after his own life has ceased.

"I have just heard," wrote Mr. Chorley, *Athenæum*, No. 2295, "of the recent death of one who should not pass away without being kindly remembered by all who interest themselves in national literature and national art. The full 'style and title' of Miss M. J. Williams should be given, as above, to distinguish her from other ladies of the same name, known in connexion with the literature and antiquarianism of Wales. . . Miss M. J. Williams was born with that inherent genius for music which has distinguished so many of her countrymen. Nature had given her, besides her ready wit and delight in gathering such knowledge as liberally lay around her, one of the most exquisite voices I have ever heard—to be compared, without disadvantage, to those of Mesdames Sonntag and Stockhausen. . . Her articulation was singularly clear and refined. By no one could the placid airs of Handel, and the less ambitious Italian songs of the great masters, be delivered with greater purity, finish, and feeling. This was all the more excellent and rare, because her speciality was in singing to the harp, the national music of Wales and Ireland. . . Miss M. J. Williams must further be commemorated among musicians as having published a collection of South Welsh airs, * the larger portion of which had never before been noted. Some of these are remarkable for their symmetry and beauty. I have spoken of her as eagerly interested in keeping alive the traditions and the customs of the district in which she was born. In this capacity she gave valuable assistance to the collectors of folk-lore—in particular to Mr. Crofton Croker, and (if I mistake not) to Mr. Keightley and others. Further, she was lively in conversation, shrewd in observation, quick in temper—sympathetically kind and generous to those around her, but without that domineering spirit which has spoiled many circumstances like herself. There is more than one artist, now honourably distinguished in the musical profession, who could bear grateful testimony to her clearness of judgment, warmth of heart, and openness of hand. On these grounds she deserves honourable record in the golden book of Great Britain's gifted and accomplished women."

After the above was published Mr. Chorley was much shocked by the receipt of a private letter from a friend, informing him of his error with regard to the sister who had died, to which he replied as follows:—"Oct. 26, 1871.—I can only be truly thankful that my few and sincere words (published) on the subject could not by possibility give pain."

* The ancient air of 'Gwent and Morganwg.'

The word "Llinos," by which Miss J. Williams was known among her countrymen, means the "Linnet," as she would not consent to have that of "Eos" (the nightingale), which she so truly merited, and "Llinos" is recorded in the obituary of the *Times*. This lady was a rare example of the possibility of the highest cultivation in music without the loss of the most sensitive perception of the delicate distinctions, which, when absent or misinterpreted, entirely destroy the value, together with the originality of all national music.

Miss Jane Williams, of Aberpergwm, is the last of her generation. Three brothers and one sister preceded her. They were all rich, and lived at home, as did their ancestors before them, and were buried at Aberpergwm, in their own old valley of Glyn Nedd. They were all remarkable for their devoted attachment to Wales—its music, language, and literature; and the elder brother was a man of extensive learning, being an accomplished scholar and linguist, versed in many Eastern as well as in many European languages.

MUSICAL ANALYSIS.

ON Monday I went to the St. James's Hall to hear Von Bülow play a Beethoven Sonata, written in his "deaf" time, but when he could hear better and see further than he did in younger days. An analysis had been provided for the illiterate. It was meant to be an explanation of the order of the themes in the Sonata, and of the relations of the key in which they appear. I opened the *brochure* at p. 87, and at the bottom read:—"This masterly exhibition breaks off upon the dominant of A flat, whence, through a bold transition, we are conducted to G minor," &c. Any moderately informed student in a training-school would have written, "the composer removes from *sol* to *si* minor." The musician would say "the change is from 5 to 7 minor"—a very natural and common remove.

At p. 83, I read, "of an unexpected transition into an extraneous (unconnected) key." This Beethoven never did. The school-boy would have said "the remove is from flat six to flat four"—a pleasant and natural change, which the analyst describes as "an enharmonic change of D flat to C sharp, modulating to E natural. There is no enharmonic!" Here we are told Beethoven did something very wrong, and of which "he seems to be suddenly aware, and, as it were, conscience-stricken, hurries back by a short cut to A flat." As he was close home, how could he take a short cut?

Composers think with the sounds or intervals of the key expressed by figures, or by the movable *do*. They never use the *letters* of tones; these are of no avail in the consideration of proportions. Their signs are *do*, *sol*, *fa*, *la*, *mi*, &c., or 1, 5, 4, 3, 6, &c. Let the analyst explain the plan of movements by these symbols, and a child may see the order and relation. For example (page 87), figure the theme of the fugue 1, 4, 2, 5, 3, 6, 5, 4, 3. Then turn over to page 88, and the likeness appears by the figures 8, 5, 7, 4, 6, 3, 4, 5, 6. Add them together, each couple equals nine.

Our analysts seem to be unaware that the flat sixth major is as closely related to the key as the natural sixth minor. If they could be induced to learn the number of tones in a key, and their answering relatives, we should read no more of "transitions," "extraneous," "enharmonic," "conscience-offending," and the like. Readers of explanations may rest assured whenever they meet with a string of long Latin or Greek words they will find little or no real information.

H. J. G.

Musical Gossip.

DR. HANS VON BüLOW will conduct at one concert only during his present visit to England, and that will be next Thursday, at the annual evening one given by Mr. Walter Bache, the programme of which will comprise works by Weber, Chopin and Schubert, and by the living composers, Dr.

Liszt, Herr Brahms, Herr Raff, Herr Rubinstein, and Herr Franz.

THE new Symphony in G minor, by Sir Julius Benedict, will be produced in a complete form this afternoon (the 22nd) at the Crystal Palace. It will be remembered that the first movement and scherzo were played at the Norwich Festival in 1872. Mr. Gadsby has written a Concerto for the organ, which will be executed by Dr. Stainer at an early concert. A MS. Symphony in C major, by Mr. E. Prout, will also be amongst the forthcoming novelties at Sydenham.

THE eighth season of the London Ballad Concerts will be commenced on the 26th inst., with Messrs. Hatton and Meyer Lutz as conductors.

THE Committee of the Sacred Harmonic Society have, at Sir Michael Costa's special request, agreed to produce this season, Mr. G. A. Macfarren's new oratorio, 'St. John the Baptist.' The conductor, in order to secure the necessary rehearsals of the new work, has withdrawn his own oratorio, 'Naaman,' the revival of which the Directors had announced on their prospectus. This kind act is but another evidence of the anxiety Sir Michael has always displayed to aid in the production of compositions by our native artists. Of the first concert of the 42nd season, given last night (the 21st inst.) in Exeter Hall, the scheme comprising Haydn's Mass, No. 1, the fragments left of the 'Christus,' by Mendelssohn, and the Handel Dettingen 'Te Deum,' the *Athenæum* will speak in its next number. The dates of the Crystal Palace Triennial Festival have been fixed by the Sydenham and Sacred Harmonic Society Committees for the 22nd, 24th, and 26th of June, 1874, the public rehearsal to take place on the previous Friday, the 19th of June.

THE Brixton Choral Society will perform Mr. Sullivan's oratorio, 'The Light of the World,' next Monday evening.

THE musical library of the late John Lodge Ellerton will be sold next month. It comprises a fine collection of operas in MS. full score, by Scarlatti, Andreozzi, Pergolesi, Jommelli, Piccini, Perez, and others; MS. scores of Ellerton's 'Andromaca,' 'Domenica,' 'Lucinda,' 'Il Sacrificio d'Epito,' 'Annibale in Capua,' and 'Berenice di Armenia'; curious MS. collections of arias, fancies, part-music, &c., by early English and Italian composers; Morley's 'Introduction to Practical Music,' Mace's 'Musick's Monument,' &c.

IN a Committee of fifteen members, the majority Governmental men, but including three architects, no agreement has been come to regarding the theatre to be used for the Grand Opéra, until the new edifice be finished, have prevailed. Each locality has been, in turn, objected to; but as the choice becomes daily more restricted, it is assumed now that it may be either the Odéon or the Châtelet—the former, perhaps, having the preference. Unless the National Assembly vote sufficient funds, the completion of the new building at the Place de l'Opéra will be long delayed; hence the necessity of securing some theatre in Paris, for at least a year. The Châtelet is the more suitable establishment, so far as size goes, for a grand *mise en scène*, so essential for the National Opera, and also for receipts, but the Odéon is the more conveniently situated for the Parisian musical amateur.

THE Liszt Jubilee at Pesth, in honour of the fiftieth anniversary of the artistic career of the pianist and composer, was celebrated on the 8th inst., by a serenade in the evening, all the houses in the Fish-Market, where Dr. Liszt resides, being illuminated. Two military bands performed his Stephen March, Goethe March, and Coronation March of 1867. The Director of the Hungarian Musical Academy was cordially cheered by the people. The Municipality gave a *réve* in the Grand Hôtel of Pesth later in the evening, which was attended by a number of notabilities and foreign guests, a gipsy band playing during the banquet, and the various toasts being enthusiastically received. On the 9th, the Literary and Artistic Association, and a deputation

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of the town, presented addresses to the composer, the congratulations of the city being accompanied by a substantial gift of three presentations, of 200 florins each, to pupils of the National Academy of Music. A laurel wreath in gold was subsequently presented to the Abbé in the great hall of the Réduite. In the evening, his oratorio, 'Christus,' was performed. On the third day there was a banquet, and a festive representation of one of the popular Hungarian pieces in the National Theatre. We are indebted to the Austrian Correspondent at Pesth of the *Times* for the interesting report of this Liszt Jubilee, of which we give only a bare outline. The celebration was evidently regarded as a national one. The *Times* Correspondent describes it as a "musical trance" of three days, and claims for Dr. Liszt the honour, which he certainly deserves, of being the musical regenerator of Hungary, and also of being the real founder of the new school of music, the "Music of the Future."

DRAMA

THEATRE ROYAL DRURY LANE.—Sole Lessee and Manager, F. R. Chatterton.—On MONDAY, and during the Week, will be performed Shakespeare's Tragedy of 'ANTONY and CLEOPATRA,' Mr. James Anderson, Messrs. Ryder, H. Russell, A. Glover, Dolman, J. Morris, Thorne, and H. Sinclair; Miss Wallis, Madames Harriet Veney, Mrs. M. Miller, and Miss Gorda. To conclude the season, a new Musical Ecocriticism, entitled 'NOBODY in LONDON,' after 'ANTONY and CLEOPATRA,' a BALLET DIVERTISSEMENT, in which Miss Kate Vaughan and her celebrated Ballet Troupe will appear. To conclude with a Ballet d'Action, entitled 'THE RIVALS.'—Prices, from 6d. to 5s. 6d. Doors open at Half-past 6, commence at a Quarter to 7. Box-Office open from 10 till 5 daily.

CHARING CROSS THEATRE.—To-night, at Seven, Charles Dickens's Farce, 'THE STRANGE GENTLEMAN.' Mr. A. Wood. After which a new Comedy by Conway Edwards, 'OUR PET.' Mr. J. H. Allen; Misses Louise Carlyle, Vining, and C. Parkes. Concluding with 'THE LAST of the LEGENDS,' introducing several Songs by W. H. C. Nation. Misses Emily Pitt, Vining, Cecil, Mowbray, Harold; Messrs. A. Wood, Yarnold, F. Wood, and Ballet.

THE WEEK.

QUEEN'S.—'The Wandering Heir,' a Drama in Five Acts. By Charles Reade.

PRINCESS'S.—'Griselda,' a Drama in Four Acts. By Miss Braddon.

AFTER having been given in more than one country theatre, 'The Wandering Heir,' the dramatic version, by Mr. Charles Reade, of the story he contributed to the *Graphic* newspaper, has found its way to London. Its reception at the Queen's Theatre was favourable, so far as an overwhelming majority of the house was concerned, and the disapproval, which at times made itself heard, seemed directed against episodes of the play rather than against its entire conduct. As a drama 'The Wandering Heir' is a failure. It has merits, and displays, like most of its author's writings, gifts which are the least common in English dramatic workmanship. These qualities will not compensate for the unshapeliness of the whole, and for the want of arrangement, which is painfully evident. Mr. Reade has, so far as regards matters of detail, a large measure of dramatic perception. He seldom introduces an incident that is not striking, and his ordinary style is probably more dramatic than that of any living English writer. Instead, however, of disposing his characters and scenes judiciously, he throws them in *péle-méle*. His writings for the stage are, accordingly, full of dramatic points, without being essentially dramatic. They are like the works of a painter whose knowledge of colour is neutralized by ignorance of drawing.

The story of 'The Wandering Heir' rests, as the public is told, in an explanatory address, written in a vein of Dumas-like confidence, signed by the manager of the theatre, and printed on the play-bills, upon the adventures of James Annesly, chronicled in Howell's *State Trials*. Annesly was the son of Lord

Altham, an Irish peer. Upon his father's death he was kidnapped, by order of his uncle, and sent to Pennsylvania as a slave. Escaping after a time, he returned to England, and recovered his title and estates, the chief difficulty in so doing being due to the accident of his killing, after his return, a man in a poaching affray, and so incurring a trial for murder, which his uncle's influence rendered a dangerous ordeal. With this story Mr. Reade has interwoven a fictitious narrative, which forms the best portion of the play. This deals with the adventures of a certain Philippa Chester, a girl who, disguised as a boy, runs away to sea, is sold as a slave, meets with the hero, favours and accompanies his escape, saves him from the machinations of his enemies, and blesses him with her love.

If we put aside the question of probability, on which it is not wise too strongly to insist, there are here the materials for an effective melo-drama. Mr. Reade has employed them unskillfully, and the result is a series of dramatic scenes rather than a play. In the first act a duel between two brothers, in which the younger slays the elder, occurs suddenly and upon little provocation, the effect being to make the character of Richard Annesly, the wicked uncle, unnaturally cruel. This deed is, moreover, received by the inmates of the castle with an indifference altogether inexplicable, no one making any attempt to bring to trial the assassin, who quietly adopts the title and estates of his victim. In the second act, the play, quitting entirely the hero, and opening a new interest, proceeds to show the causes which led to the flight of Philippa from her guardian, the famous Jonas Hanway, who, in spite of his humane disposition, has shown himself capable, under provocation, of inflicting personal chastisement upon his wards. Though well drawn, the character of Philippa is not without serious drawbacks. It is difficult to believe that a girl who talks about the value of diamonds in a style fitting a connoisseur, and whose estimate of the motives to human action is wholly philosophical, should be ignorant of differences of sex. When the action commences, some scenes occur in which the growth of an unconscious affection between Philippa and James Annesly is depicted. These are wholly delightful, the coquetry of Philippa, the strange mixture of freedom and modesty in her composition, and other like matters, being displayed in Mr. Reade's best style. Act Four brings the principal characters to England, and shows Annesly proceeding to recover his estates. The relations between him and Philippa have grown more perplexing, but, it must be owned, more amusing than ever. There is singular skill in the manner in which this difficult part of the play is arranged; so that, though the whole deals with matter that a touch too bold or too timid might render unpleasant, all ground for offence is avoided. Had the action ended here, all would have been well. A piece that commenced in clumsy melo-drama would have ended in something like idyll. Unfortunately, Mr. Reade has adhered too closely to the original story. The hero unintentionally kills a man, and the remainder of the play is occupied with his escape from the danger into which this deed brings him. A scene wholly unconnected with the previous portion of the work, to which nothing has led, and which happens in purely

fortuitous fashion, is thus incorporated into the drama, the whole future interest of which it monopolizes. It is difficult to advance an instance in which a writer of experience has fallen into so grave an error. From the moment when this incident occurred the patience of the audience was tested; and a scene of trial by jury, which concluded the play, was tolerated rather than accepted by an audience which had grown completely friendly. The powerful characterization, the freshness and the full-bloodedness, so to speak, of the whole, were insufficient to compensate for this terrible blemish.

The acting in many of the characters was good. Mrs. Seymour gave an excellent impersonation of an impetuous Irishwoman. Mrs. John Wood filled out, in a manner quite remarkable, the character of Philippa. There was, undoubtedly, some exaggeration, of a strongly American kind, in one or two scenes. The general execution of the part was, however, warm, natural, truthful, and vivacious, and it carried away the house. It is seldom a character equally improbable receives at once interpretation and justification so complete. Mr. Leathes, as the *Wandering Heir*, shows himself a promising actor, with much grace of presence and purity of style. He seems likely to prove a competent representative of the Doricouts and Wildairs of old comedy, a class of parts lost of late years to the stage. Smaller parts were well presented by Mr. Ferrand, Mr. Shaw, Miss Edwards, and other actors.

After inspiring Boccaccio, Petrarch, Chaucer, Dekker, and a score of succeeding dramatists and poets, the legend of 'Patient Griselle' has furnished Miss Braddon with the subject of a play, in four acts, produced at the Princess's Theatre. It is difficult to account for the singular popularity this story has enjoyed. There are few, in modern times, at least, who hold that so literal a reading of the promise of obedience to husband as the story of 'Griselda' illustrates is desirable, or that the character of Griselda itself is worthy of strong admiration. Such patience as is attributed to Griselda is scarcely conceivable, except under circumstances which, according to the story, do not exist. A martyr winning heaven by suffering, may endure to the last and rejoice in the proofs to which her fortitude is subjected. Griselda is no martyr, however, but a woman devoted to her husband, and bearing with meekness whatever shame and disgrace he puts upon her. Patience is, at best, a singularly undramatic virtue. A character like Desdemona, the nearest approach to Griselda a great dramatist would have permitted himself, interests in acting as a foil to the passionate nature of Othello. In taking the story out of the feudal framework, Miss Braddon has converted it into mere imitation of 'Othello.' Only when the sense of seigniorial grandeur and importance was blended with absolute irresponsibility and a self-willed self-complacent obstinacy, in pursuit of a course which has to the wrongdoer the all-sufficient recommendation that it is his own invention, is such conduct as that of the Marquis of Saluzzo conceivable. Miss Braddon has made the Marquis the tool of his cousin, an Iago-like gentleman, who plots at one time against his life, and at another against his honour. She has modernized also the character of

Griselda, the result being that the action of the play is incredible.

We should have been glad if Miss Bradon's first attempt at drama had dealt with a more manageable subject. Her language has no such poetical elevation as exalts a commonplace theme; and the inventive faculty, which is the best characteristic of her works, is cramped by the necessities of a plot already laid down. The whole is, accordingly, unworthy of her reputation. Little in the acting was remarkable. Mrs. Rousby was hard as *Griselda*, and Mr. Rignold failed to convey the character of her husband. As the only cousin of the Marquis, Mr. Rousby had an unsympathetic part. In one scene of love-making he acted finely, however, giving to words, tones, and gestures a passion now rarely encountered on the English stage.

Dramatic Gossip.

A BRIGHT version of the well-known farce, 'Le Chapeau de Paille d'Italie,' has been produced at the Court Theatre, under the title of 'A Wedding March.' Its author, Mr. Tomline, continues, by means of its machinery, to give some clever and effective satire on such prevailing causes of discontent as police interference and the like. It is efficiently supported by Misses Litton and O'Berne, Messrs. Bruce, Hill, Cooper, and Bishop.

THE novelties given by the French Comedy at the Holborn Theatre during the first portion of the present week consist of 'Les Curieuses,' a one-act impropriety of MM. Meilhac and Delavigne, and 'La Joie de la Maison,' an agreeable comedy, in three acts, of MM. Anicet Bourgeois and Decourcelle. Both pieces were fairly acted, and encountered a favourable reception. For last night the Palais Royal absurdity of 'Célimare le bien Aimé' was announced, with MM. Schey and Didier in the principal parts.

A NEW comedy, written in conjunction by the late T. W. Robertson and Mr. Albery, is announced as in rehearsal at the Royalty Theatre.

THE engagement of Madame Celeste at the Adelphi has terminated, and Mr. Falconer's drama of 'The Peep o' Day' will be this night produced, under the personal superintendence of the author.

'OUR PET,' the new drama of Mr. Conway Edwards, produced at the Charing Cross Theatre, is amateurish in style and destitute of invention. Its plot is a familiar presentation of self-sacrifices on the part of a girl.

A NEW ballet, introducing Miss Kate Vaughan, a dancer whose spirited but slightly peculiar performances have been run after at the Holborn Amphitheatre, has been added to the entertainment at Drury Lane.

A COMEDIETTA by Mr. E. Cuthbert, entitled 'A Happy Cruise,' has been played at the Vaudeville Theatre. It is a trifling piece, with no great merit of novelty; but as it is pleasantly acted in the female parts by Misses M. Rhodes and Walters, it forms a fairly agreeable *lever de rideau*.

THE chief pieces now running in Paris are, at the Vaudeville, 'L'Oncle Sam,' which does not gain by being seen a second time; at the Variétés, 'La Vie Parisienne'; at the Porte St.-Martin, 'Libres'; at the Palais Royal, the very slight and not very funny 'Le Chef de Division'; at the Ambigu, the well-acted 'Le Parricide'; at the Bouffes, 'La Quenouille de Verre,' in which Madame Judic sings charmingly; and last, but not least, at the Gaîté, 'Jeanne d'Arc.'

TO CORRESPONDENTS.—W. B. C.—Author—C. T.—C. H.—E. B.—I. S. M.—R. B. S.—A. R. S.—M. B.—N. M. P.—received.

E. H.—You had better write to the author.

Dr. D.—Many thanks.

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